MARVEL Age
13
X-MEN® SWEEPSTAKES
GREAT PRIZES • DETAILS INSIDE
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JULY 1994
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WEEKS '94
JACK KIRBY
remembered
FLAIR™
trading card secrets

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E D I T O R I A L

First we gave out a weird little button — a swatch of red hair framed in the crosshairs of a rifle sight.

We were telling the people who came to the big New York convention, "We'll explain this tomorrow. It's the weirdest team-up you can imagine; you'll think we're lying, but it's true."

Then the next day, at a special lunch at the Empire Diner, we made the official announcement and, at the convention, we began handing out a second button — The Punisher's skull symbol with Archie Andrews' face.

At every step along the way, this project has been the catalyst for *fun*. And can there really be any better reason to do something?

I'd like to take a moment to offer my thanks to the people who helped bring about this issue's tribute to Jack Kirby.

Jack illustrated some of the first comics I ever read (some of my earliest memories are of Fantastic Four, Thor, Captain America, and Hulk). For years his work struck a chord in me, bringing me a deep and lasting joy. This month , with some wonderful help, I'm back in touch with that joy, and I hope we've been able to share it with you.

Special thanks to Stan, Joe, John, Joe, and Flo, and to the guys at Marvel Repro, who located some particularly elusive art that you really needed to see.

It's rapidly becoming a cliche, but this one's for Jack.

— Steve Saffel

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Up Front

MARVEL/NFL REMATCH

Due to the success of the Super Bowl special **PRO-ACTION**, the Marvel/NFL collaboration will continue with four issues to be published during the 1994 football season. The next issue will be released in June, to coincide with the beginning of training camp and the pre-season exhibition games.

Editor Mindy Newell revealed that it will include a comic called "The Heartless Man," starring Spider-Man and featuring the Green Goblin. "Now, we all know the Goblin is dead, so you could say that this story is outside continuity," Newell explained. "The Heartless Man" will be written by **AMAZING SPIDER-MAN** scribe J.M. DeMatteis with art by Alex Saviuk (**WEB OF SPIDER-MAN**) and Bob McLeod (**SPIDER-MAN**).

The 1993 NFL and Super Bowl's Super Bowl Most Valuable Player, Dallas Cowboys Running Back Emmitt Smith, shares the June cover with Spider-Man. The issue will also include features on Smith and other NFL stars, workout tips from Olympic Speed-Skater Dan Jansen, a video game review column, and art submitted by readers.

Subsequent issues will feature The X-Men (#2 — September), Spider-Man (#3 — November), and Iron Man and The Fantastic Four (#4 — December).

MOONTAN LOTION, ANYONE?

The MARVEL SWIMSUIT SPECIAL has always meant fun in the sun for the House of Ideas' hottest characters, but this year it means fun on the moon! When the Inhumans hold their Water Festival in the Lunar Blue Area, they invite the Earth's super heroes and villains to celebrate with them.

"The Moon makes a great location for the SPECIAL," Editor Chris Cooper explained. "There's a variety of backdrops you can use." Cooper also promised that the book will have a new look this year. "It's easy for the SWIMSUIT SPECIAL to get monotonous, so I was desperately picking my brain [and soliciting ideas for ways] to make it visually diverse. We're going for a very exotic look — it'll be more mentally provocative, less in-your-face. Still lots of gorgeous girls and guys, though."

Cooper assembled a team of top artists to render those girls and guys, including Bret Blevins, Tom Morgan, Jeff Johnson, Joe Madureira, Salvador Larroca, Brian Stelfreeze, and Steve Lightle, Greg and Tim Hildebrandt, and Jan Duursema. The cover will be fully painted by Adam Hughes.

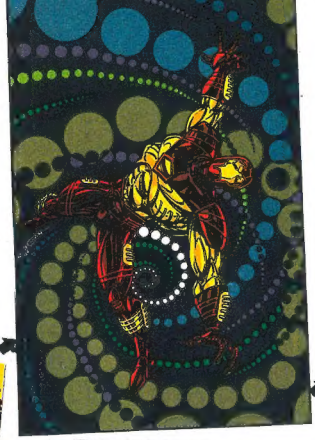
The magazine special, written by Rob Tokar, will ship in June.

TECHNO-ART

Tom Morgan has been named the new artist for IRON MAN as of issue #307, on sale the end of June, thus allowing penciler Kevin Hopgood to turn his attention to an upcoming Epic Comics series.

In issue #307, Iron Man faces Vortex, the menace behind "Crash and Burn," and the battle takes place entirely in the computer realm of cyberspace. The confrontation will continue into #308, after which Shellhead heads back into outer space, leading to modifications for his space armor. "We're going to be fine-tuning the technological world of Iron Man, and this will have a continuing impact on his armor," Editor Nel Yomtov noted. "He'll be staying with his core suit, but additions and correlary attachments will be something we'll focus on frequently."

Morgan's most recent work has appeared primarily in the futuristic PUNISHER 2099, aptly preparing him for the challenge of the high-tech flavor of IRON MAN. Yomtov noted confidently, Morgan joins writer Len Kaminski, and will ink his own pencils.



MARVEL PHONE FUN

Due to the success of the premiere series of collectable prepaid phone cards, the special projects division at Marvel is producing a second series to include six new cards.

The cards retail for ten dollars per card and each contains twenty "units" of calling time, enabling the user to make both domestic and international calls. A "unit" is equal to a minute of calling time, no matter where the customer is calling.

The first series was introduced in MARVEL MART, a catalog inserted into Marvel comics in March, and will become available at comic shops in July. At press time, the release date for the second series, which will feature artwork from historic X-MEN comic book covers (Jack Kirby, Neal Adams, Jim Steranko, Gil Kane, Dave Cockrum, and Whilce Portacio), was undetermined.

BREAK THE CHAIN THE VIDEO

A music video has been produced to coincide with the release of Marvel Music's BREAK THE CHAIN comic/cassette package featuring rap recording artist KRS-One. The video was computer animated by Kyle Baker, who wrote and penciled the book — his first comics work in three years. Baker is known for NEW MUTANTS and DC's *Why I Hate Saturn*, and currently works in the motion picture industry.

The video will appear on Black Entertainment Television (BET) and *The Box*, beginning in June. "*The Box* is like a jukebox," Marvel Music Editor Mort Todd explained. "Kids call up the station and request a video. A lot of small bands have made it really big after being on *The Box* because they show what the kids really want."

The BREAK THE CHAIN song was produced by Marshall Chess, who is known for his work with the Rolling Stones, among others. The first issue of BREAK THE CHAIN will arrive in stores in June.

REVAMPING THE VAMPIRE

MORBIUS will take an entirely new — and sometimes vicious — direction beginning with its twenty-fifth issue. According to Editor Bobbie Chase, "Morbius will no longer track down a criminal every night and suck the life out of him. He'll learn that even though his victim is guilty, he, too, is guilty of murder. He'll give up sucking blood, or he'll think he has. Occasionally he'll be seized by an uncontrollable urge, and he'll go on a frenzy and kill the innocent and guilty alike. From now on, he'll be atoning for something over which he has no control."

Chase chose BARBIE writer Lisa Trusiani to steer the MORBIUS series onto its new course. "Lisa knows the New York scene; she lives here, she's had her share of the night life, and she's married to a wacky character (BEAVIS & BUTT-HEAD artist, Rick Parker)."

MORBIUS #25 will also mark the debut of a new series penciler, newcomer Craig Gilmore. The 48-page anniversary issue will arrive in stores in July with a unique fifth-ink cover treatment.

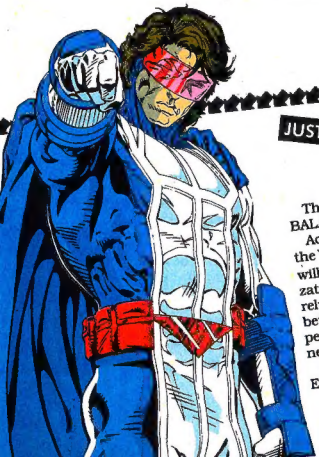
FINGER ON THE PULSE

• COUNTDOWN TO GENERATION X checklist cards and a GENERATION X COLLECTORS' SPECIAL herald the September debut of the new X-Men spinoff. The cards will be in comic shops in July, and the special hits the racks in August.

• IRON MAN and WAR MACHINE will participate in a two-part crossover in September, leading to a major Force Works multi-book epic.

• SPIDER-MAN ADVENTURES and MARVEL ACTION HOUR, comics based on the next season's animated television series, are scheduled to premiere in September.

• The X-MEN office announced that two new limited series, BISHOP and ROGUE, are in the works and are currently scheduled for October.



JUSTICE FOR ALL

The popular NEW WARRIORS hero will star in JUSTICE: FOUR BALANCE, a new four-issue limited series starting in July.

According to Editor Rob Tokar, the series will guest-star the Thing and the Yancy Street Gang, and fellow Warriors Night Thrasher and Firestar will also offer a hand after Justice is approached by Childwatch, an organization devoted to helping abused children. "But," Tokar said, "Justice is reluctant to help these people because he's been used so many times before." Assistant Editor Paula Foye elaborated, "Justice is a whole new person now. This series marks his transition from Marvel Boy. He'll have a new costume, new goals — he'll have a whole new outlook."

JUSTICE: FOUR BALANCE will be written by Fabian Nicieza, penciled by E. Craig Brasfield, and inked by Frank Turner.

– Terry Hernon

JACK KIRBY:

REMEMBERING THE KING

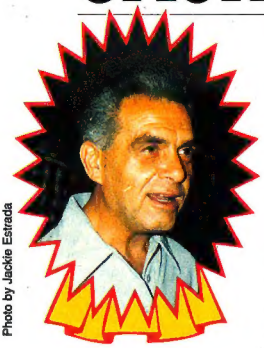


Photo by Jackie Estrada

Mention Jack Kirby's name to his peers in the comic book industry and the responses are filled with superlatives. Long-time friend and collaborator Joe Simon said that Kirby "could bring a script to life like nobody else." Fellow penciler John Severin saw him as "an inspiration," while Will Eisner simply described him as "a genius."

Inker Joe Sinnott added to the praise: "We could use all the cliches in the book, but it wouldn't be enough." After a continued attempt to sum up his feelings about Jack Kirby, he concluded, "He was... Kirby." It was as if to say that the name itself encapsulated all the adjectives that could be used to describe one of the most influential artists in the history of comics.

Yet, the stories that further emerged from these and other equally prominent professionals, some of whom are rarely interviewed, help better define the man popularly known by the nickname "The King."

SEE YOU IN THE FUNNY PAGES

Will Eisner, who gave Jack his first comic book assignment for the Eisner-Iger Studios, compared the early days of comics to the frontier days of the Old West where "everything was new and there was nothing to compare anything to." He remembered Jack as "a little man who gave the impression of a bigger man.

"Jack, internally, was a very feisty, aggressive guy," he continued. "Inside of him were the characters that he liked to draw... powerful." This memory was so strong that in his graphic novel, *The Dreamer*, which offered a humorous and personal view of the history of comics, Eisner presented Jack in such a manner.

-DID YOU KNOW THAT THERE'S A GROUP OF TRUE BELIEVERS WHO'VE CHOSEN OUR COMICS AS THE BASIS FOR SOME GREAT EXPERIMENT?
SOUNDS LIKE YOU'RE GETTING SOME INTERESTING FAN MAIL--

Kirby's rendition of Stan and Jack from the classic WHAT IF? #11.

The sequence showed a huge Mafioso goon at the door of the Eisner-Iger Studios, trying to force Will to continue using his towel service. Jack, drawn as a tiny, feisty figure facing a massive opponent, said to Eisner, "Want me to take care of him for you, Will?"

Dick Ayers, who inked a lot of Jack's early work at Marvel, agreed with Eisner about Jack's penchant for imbuing characters he helped to create with his own characteristics. "You can see a lot of Jack in his work," he observed. Dick pointed out the prominent eyebrows and the signature cigars of The Thing, Sergeant Fury, and Thunderbolt Ross. And, as with Jack, those characters had a fiery, "go get 'em" attitude.

Jack's aggressive nature, coupled with his strong creative mind, often led him to do things that outsiders may have viewed as eccentric. He once awoke Chic Stone in the middle of the night to ask him to ink a project for him. "He was carrying this huge five-foot-by-six-foot penciled drawing that he had done for a live TV show that he was trying to sell to NBC," Chic recalled. "I can't remember the name of the show, but I think an art collector in London possesses the piece now."

Martin Epp, who inked *Buck Rogers* and *Flash Gordon* for Jack when they were working at Harvey Comics, often got called by Jack any time of the day to do some quick inking. Martin fondly recalled Jack's basement: "Jack would just do these six-foot drawings and put them on the

walls in his basement. This was about the time that he got into all that 'space stuff.' When he got bored with a particular piece, he would either change it or put a new drawing up. He just loved to draw."

And he was incredibly quick at penciling. "He could pencil faster than a guy could stuff sausage," Epp recalled. "I bet he could do fifteen pages a day."

WITNESS TO THE EXECUTION

George Roussos helped ink the backgrounds on the first few issues of the original CAPTAIN AMERICA for Timely Publications which, years later, became Marvel Comics. He continues to this day as the cover colorist in the Bullpen at Marvel. "Inky" Roussos, as Kirby used to call him, remembered watching Jack draw. "When he worked, because I used to work right behind him at Crestwood, he'd never say a word. He'd just sit there and draw, six, seven pages a day. Fantastic!"

Roussos likened the experience to the fable of the tortoise and the hare. "Most of the artists would work fast and erase, work fast and erase, back and forth. Jack worked slowly, methodically, and he was the fastest."

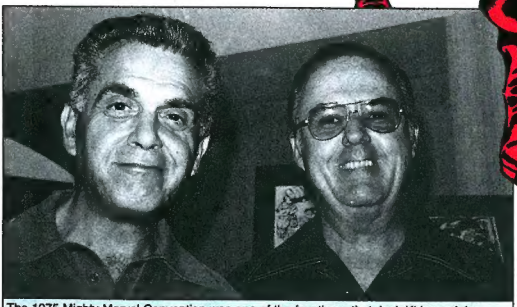
George praised Joe Simon for Kirby's sense of confidence. "Jack was always self-conscious of his drawing," George explained. "But every time he picked up the eraser, Joe would come over and say, 'Get on drawing, Jack. How many times do I have to tell you not to use the eraser?' And then Joe would take it away. That kind of encouragement, you grow muscles. And Jack grew and grew because he had no restraints of any kind.

"Joe, being a bright guy, foresaw the giant in this man and encouraged him. No one in the business ever did that," he added.

Simon, who worked with Kirby for more than fifteen years and created Captain America with him, once did second-guess Jack's artistic prowess. When their first romance comics made their debut, Joe felt Jack's style might be too powerful. He didn't want the women to look "muscular and big," so he sought out artists Bill Draut and Mort Meskin, whose work was "slicker and more graceful." But after reading Kirby's first romance comic, he immediately changed his opinion. Kirby rewrote the script and Simon found that "his interpretation was so real. The story layouts, the characters, their expressions were incredible."

Many years later, after Joe and Jack had left Timely and had begun production at The Crestwood Studios, Jack's confidence and prowess stunned a 23-year-old inker named Jack Abel. Abel has worked in comics for more than forty years and was with Marvel during its resurgence in the sixties. Originally a penciler and inker, he works in the Bullpen as senior proofreader. What he saw Jack Kirby do, he said he has never seen done by another artist.

"One day, I was watching him pencil a figure," Abel explained. "When most of us artists start to draw a figure, we do little oval



The 1975 Mighty Marvel Convention was one of the few times that Jack Kirby and Joe Sinnott found themselves in the same place at the same time. Photo by Sam Maronie.

THE WORLD'S GREATEST COMIC MAGAZINE!
Fantastic Four
12¢
MARVEL MISSING LINK COMICS
THE SURPLUS SENSATION OF CENTURY! WATCH THE COMPETITION TEAM THAT HAD WHAT THEY NEED!
and the BLACK PANTHER!
ANOTHER MIGHTY MARVEL DISCOVERY!
THE DIABOLICAL DOMINATOR!
Covers and characters were often changed before the comic saw print, as with this Kirby piece for FANTASTIC FOUR #52.

shapes for the head and we get the line of action. Then we fill in the anatomy, the legs, the arms, and so forth."

"Well, he started with the feet and just continued on up with one continuous line. And his figure was perfectly drawn, doing what it was supposed to do in the panel. When he finished, he turned to me and said, 'How do you like that, kid?' I was flabbergasted. I never knew it was possible for a guy to do a well-drawn figure without making little sketchy lines."

Missed Me By That Much

On other occasions, Jack Kirby's influence was felt more indirectly. Dick Ayers revealed he would have become a postal worker if not for Kirby. Ayers was penciling, inking, even lettering his own work for Stan Lee at Marvel. When the popularity of comics greatly waned in the late fifties, Lee had to cut back his staff. He told Ayers that he should find a job outside of comics. Ayers got a job as a postal worker and called Lee to tell him.

By this time, Kirby had returned to Marvel and had begun working on a number of projects that increased the company's output. Lee told Ayers not to give up on comics just yet, and sent him one of Kirby's covers to ink. When Ayers handed in the work, he received from Lee a yellow piece of scrap paper on which was typed, "I love ya, Dick!" Ayers quit his postal job after three days and began inking Kirby's work. Ayers could not recall what happened on that cover but his first full Kirby inking job was a monster story entitled "Sporr!"

During the early 1960's, a lot of the creative work at Marvel was done outside of the main offices. Ayers would see Kirby only when there was a deadline crunch. In these instances, Ayers would meet Kirby at Grand Central Station and personally pick up the latest penciled pages. "It was always a thrill to open up the package to see what I would ink," he recalled. "Every time I checked the pages, I could smell Jack's cigar smoke."

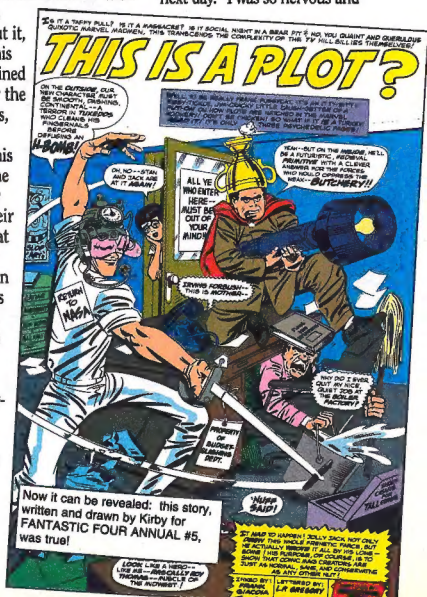
Ayers' fond memories on the book and the cups of coffee he shared with Kirby at Grand Central Station would never have occurred if not for a prior commitment Joe Sinnott had with Treasure Chest Comics, a commitment Sinnott had to keep even after inking FANTASTIC FOUR #5. Sinnott returned to the FF with issue #44 when Kirby, as Joe put it, "was reaching his peak." He remained on the book for the next sixty issues, but never met Kirby during this time. In fact, the two artists only met once in their careers, and that was at a comic book convention twenty-six years after their first collaboration on FANTASTIC FOUR #5.

A more bittersweet story about Jack Kirby concerns John Romita, a story not of what was, but of what might have been. At the age of ten, John saw CAPTAIN AMERICA on the newsstand. "Even at that young age, I was aware that I was seeing something different," he explained. "Everybody else was just plain. Even Superman was done very crudely and dull by comparison."

After high school, John set out to find an illustration job. "One of the jobs that I answered, strangely enough... said, and I'll never forget this, '500 Fifth Avenue, $40 a week, cartoonist.' That's all it said."

John answered the ad and found himself in Joe Simon and Jack Kirby's Crestwood Studios. Kirby was looking for artists to ink "in between" his pages. He would pencil and ink the first few pages, do rough sketches of the next few, which the new artist would ink, then Kirby would complete the last few pages. "In this way, Jack could do six pages and get a ten page story out of it," John explained.

Prospective artists would take home a penciled page that was copied from the original using a light box, and bring it back fully inked the next day. "I was so nervous and


IS IT A TAFFY PULL? IS IT A MASSACRE? IS IT SOCIAL NIGHT IN A BEAR PIT? NO, YOU QUAINT AND QUERULOUS QUINTET, MARVEL MADNESS, THIS TRANSCENDS THE COMPLEXITY OF THE TV "I'LL-SELL-IES THEMSELVES!"
THIS IS A PLOT?
ON THE OUTSIDE, OUR NEW CHARACTERS MUST BE SMOOTH, DEBONAIR, CONTINENTAL — TENSION IN THEIR LIVES WHO CLEANS HIS PERSONAL ENVIRONMENT DEFUMING A-BOMB!
OH, NO — STAN AND JACK ARE AT ARBAN!
ALL YE WHO ENTER HERE — MUST BE CAST OUT OF YOUR MIND!!
YEAH — BUT ON THE INSIDE, HE'LL BE A FUTURISTIC, ARCHAIC, PRIMITIVE WITH A CLEVER ANSWER FOR THE KINGS, WHO WOULD OPPRESS THE MAN — BUTCHERY!!
ZRWHG KOBSUNH — THIS IS NOTHING!
RETURN TO NAGA!
WHY DO I SWEL OUT MY NOSE, PUFF TOO AT THE BOILER FACTORY?
PROPERTY OF BUDGET CUTTING DEPT.
"HUMP SAID!
Now it can be revealed: this story, written and drawn by Kirby for FANTASTIC FOUR ANNUAL #5, was true!
LOOK — HE'S A HERO — LIKE ME — BASICALLY BOY SCOUT — MUSCLE OF THE INTERNET!
IT HAD TO HAPPEN! TOTALLY ZACK, NOT ONLY DID THEY WRITE THIS FANTASTIC TRACK, BUT THEY ACTUALLY MADE IT FALL BY HIS LONE — SHOW THAT EVEN CRACKERS ARE JUST AN NORMAL, SANE, AND CONGENIAL AS ANY OTHER NUT!
INKED BY: JOE SINNOTT
LETTERED BY: LA BREGGOT

uncertain," he recalled, "that I tried it three times, never liked what I saw, and never went back."

When Romita was on the Marvel staff drawing AMAZING SPIDER-MAN, he told Jack his story one day over lunch at the Playboy Club. "I told him that I chickened out. I should have brought the inked page back and let him tear it apart. I would have learned more, but I was embarrassed at the work I did. I said to him, 'Gee Jack, we could have been working all these years,' and he said, 'That's a shame, John. I could have turned you into a dynamo!'

"If I had worked with Jack, if I had had the guts to go back, I would have been a different artist, a much more confident and freewheeling artist," Romita concluded.

"EVERY TIME I CHECKED THE PAGES, I COULD SMELL JACK'S CIGAR SMOKE."

IT'S ONLY FUNNY TILL SOMEONE GETS HURT

Another of Romita's memories, this time one of his fondest, also concerns Kirby. During the work week, Stan Lee used to drive Kirby and Romita home. Romita would get dropped off first, because he lived in Queens and Kirby lived further out in Williston Park. "Stan had this convertible Cadillac," Romita explained, "and I'd sit in the back and listen to these two giants plotting the FANTASTIC FOUR in the car."

John vividly remembered a discussion about Franklin Richards, "when the young kid was going to be born to the Richards' in the FANTASTIC FOUR. Sue was just pregnant then, and they were talking about what's going to happen when the baby was born. Jack used to say, 'Stanley, what are we going to do with the kid?' Stan used to say, 'Well, we got a choice. We can either make him a spectacular kid from the day he's born, or we can make him a normal kid and explore all the fun we can have with a normal kid growing up in a house full of crazy people.'" In the early history of Franklin Richards, the boy initially appeared normal, but slowly emerged to be very powerful.

The plot discussions in Stan's office were even more animated. Flo Steinberg, Stan's secretary during the sixties and now a proofreader at Marvel, confirmed what was always believed a colorful myth. "He (Jack) and Stan would get together and you would hear all these funny sounds coming out of the office. They were acting out the stories, jumping around. Stan would sometimes even jump on top of the desk. It was work. They were working."

But even today, Steinberg is nonchalant about having witnessed one of the most unusual anecdotes in the history of Marvel. "At the time, it was no big deal. It was just such a common thing, just more noise. And if I was on the phone, I'd say, 'Be quiet. I'm on the phone. Keep it down in there!'"

Stan confirmed Flo's recollections and explained why the noise level sometimes would get out of hand. "Jack and I used to kick around ideas. We'd have so much fun because Jack was so imaginative that after a while, we'd be shouting at each another, 'What about this? What about that?', going back and forth, trying to top one another."

SMOKE GETS IN YOUR EYES

As with these plotting sessions, Jack Kirby's life was a series of accomplishments and memories that continued to top one another right up until his final work. In 1993, the Sotheby's Auction House in Manhattan asked Marvel's permission to authorize the re-creation, in pencil and ink, of a series of classic Marvel covers from the sixties, utilizing the talents of the original artists. Marvel agreed on one condition: the re-creation of the cover to FANTASTIC FOUR #1 was to be done twice, one piece for Sotheby's and one for the Marvel offices.

Jack was commissioned to pencil six covers, including the double version of FF #1. All of Jack's covers were completed and handed in before he passed away with the exception of the second FF #1 cover. That piece was found, completed, on his drawing table.

Inker Dick Ayers was on hand at Sotheby's for the unveiling of this FANTASTIC FOUR #1 cover reproduction, Kirby's final work.

Jack Kirby's most famous work, a piece that signaled a revolution in comic books, and a piece to which artists have paid homage more than any other, was also his final work.

Dick Ayers inked the drawing after Jack's death. "I worked with Jack up until the end," he said. "It felt as though he was in the room while I inked. If I had smelled the cigar smoke, I would have known he was."

— Stephen Vrattos

The Little King

Jacob Kurtzberg, born on August 28, 1917, was raised on the Lower East Side of New York City. An incessant reader of newspaper strips, he sketched all of his favorites, and at the age of 17 took his skills to Max Fleischer's animation studios, where he became an inbetweener on *Popeye* and *Betty Boop* cartoons.

Kurtzberg's first newspaper feature assignment was for Lincoln Features Newspaper Syndicate, where he drew action strips like *Cyclone Burke* and *The Lone Rider*. On each feature, he used a different name (like "Jack Davis" and "Lance Kirby"). His first comic book work was to adapt *The Count of Monte Cristo* for Fiction House's *Jumbo Comics #1* (Sept. 1938), at which time he met Joe Simon, who convinced Kurtzberg to join him on an issue of Novelty's *Blue Bolt*, launching a partnership that was to last for two decades. Soon after commiting himself to the comic book field, he combined his various pen names into "Jack Kirby."

Simon and Kirby's first major shared success was for *Captain Marvel Adventures #1*, which sold a half-million copies. They created a new hero for Timely Comics — one who would symbolize the American Dream — and CAPTAIN AMERICA #1 hit the stands dated March, 1941. (It was while working for Martin Goodman at Timely that Simon and Kirby added a young Stan Lee to the staff.) Kirby's art was a breakthrough, his characters always in action, and he developed innovations such as the splash page and double-page spread.

Simon and Kirby moved to National Periodical Publications (today known as DC), and lucky readers of *Detective Comics #64* caught the first tale of the young soldiers of The Boy Commandos — so popular that they received their own title a year later. Simon and Kirby also created another boys group, The Newsboy Legion, for *Star Spangled Comics*, and these became the models for all boy groups to follow.

In the early 1940's, Kirby met and married Rosalind Goldstein, and together they had four children: Susan, Neal, Barbara, and Lisa. He was drafted in 1943 and served in Europe with Company F of the 11th Infantry under General Patton.

Circulation figures on all super hero books dropped dramatically in the late '40's. Determined to sell comics, Simon and Kirby turned to a new market — an older and more adult reader — with a dramatic new spin on the romance comics for *My Date*, dated July, 1947, and *Young Romance* in the September of that same year. The 1950's also saw the release of both *Boys' Ranch* and *Fighting American*, their parody of Captain America.

Simon and Kirby parted in 1957 after a brief self-publishing attempt that included *Bulls-Eye, Police Trap, In Love*, and *Foxhole*. Jack went back to DC, where he created "Challengers of the Unknown" for *Showcase*.

He returned to Timely (in the 50's, known as Atlas comics), where he teamed with Stan Lee. Together they created romance, western, and adventure tales for titles such as TALES TO ASTONISH, YELLOW CLAW, and RAWHIDE KID. In 1961, the Marvel Age began with Lee and Kirby's FANTASTIC FOUR #1 and, as the demand for new characters skyrocketed, they developed The Hulk, Thor, Ant Man, The X-Men, and the Avengers. Lee and Kirby revived Captain America in THE AVENGERS #4, and Cap soon received his own slot in TALES OF SUSPENSE.

In 1970, Kirby moved to DC, asked by Editor in Chief Carmine Infantino to revitalize a title in the Superman family. The title Kirby chose was *Superman's Pal, Jimmy Olsen*, but Kirby's plans were of more epic proportions. His "Fourth World" was launched in March 1971 with the *New Gods, Forever People*, and *Mr. Miracle*. Another stint at Marvel led Kirby to write and illustrate CAPTAIN AMERICA, MACHINE MAN, BLACK PANTHER, and other unusual titles.

He shifted his focus back to animation and became a designer on such cartoons as *Fantastic Four, Thundarr the Barbarian*, and *SuperFriends*. His later comic book work was published by DC, Pacific Comics, and Topps Comics.

Jack Kirby passed away on Sunday, February 6, 1994. Though he was only 5' 4" in height, the entire comic industry — from his readers to his peers — considered him a giant.

Jack Oleck took this photo of Joe Simon and Jack Kirby in the 1950's, during the time when the two created such titles as *Boys' Ranch* and *Fighting American*, as well as innovative genre titles like *Black Magic* and *My Date*. Photo courtesy of Joe Simon from his book *The Comic Book Makers*.

— Jonathan Michael Baylis

Stan's Soapbox

Hi, Heroes,

"Would you write something about Jack Kirby in your Soapbox this month, Stan?" I couldn't restrain an ironic smile. As if I had to be asked. As if anyone could have stopped me.

The only problem is, where to begin? So much to say, so many memories to rekindle. Like in my early days at Marvel (then called Timely Comics). Jack and his partner, Joe Simon, were practically the entire art staff way back then. I vividly remember entering the tiny room where they worked. As Joe paced back and forth, the two of them discussed every subject under the sun while Jack, sitting at his drawing board, his ever-present cigar in his mouth, kept turning out panel after panel of Captain America drawings almost as fast as I could read them. Jack must have been only about 21 at the time and yet, even then, new and inexperienced as I was, I could easily see that I was watching a master at work, a man who drew so rapidly and with such assurance that it seemed (and I told this to him many times in the years that followed) as if the illustrations had already been completely formed in his mind — as I'm sure they were — and he was merely tracing on paper what he had already so brilliantly worked out in his head.

But, impressive as Jack's output was, there was so much more to his talent. If he had taken days instead of minutes to draw each panel, the results would still have been equally impressive. It was the quality of his artwork itself that was so overwhelming, his knack of story telling through pictures, a knack that allowed the reader to follow the plot line clearly and emotionally, almost without the need for words.

But all this has been said before, by so many of Jack's fans and admirers. There is, however, one aspect of his art that has rarely been mentioned in all the commentaries I've seen. To me, that aspect was possibly the most impressive, the most valuable and the most influential of all, even though it was something so subtle that it might escape the attention of all but the most discerning readers.

The element of Jack Kirby's artwork to which I'm referring is — an indefinable spirit of nobility. Take Captain America, for example. As drawn by Jack, he wasn't merely a guy with big muscles who could fight like fury. His face, his attitude, his expressions, his very stance exuded the word "hero." He wasn't just a good-looking dude, he was the very essence of handsomeness, the very epitome of virtue, of courage, and yes — most important of all — of nobility!

And it wasn't just Cap. Go through your collection and restudy the Kirby-drawn stories of Thor. Did he not look like an Asgardian-born from the get-go? His every pose, expression and gesture proclaimed the fact that here was a warrior who transcended mere mortal heroism. Here was a hero fit to stand at the side of Odin in the hallowed halls of Asgard!

The same, to varying degrees, can be said of Reed Richards, Nick Fury, the Silver Surfer, and all the other countless heroes whom Jack's magic pencil had brought to life and tinged with glory.

You see, I don't use the word "hero" lightly. To me, heroism is the stuff of which legends are made. As a youngster, even before I began my career in comics, I had seen Jack's Captain America and I was indescribably impressed. That was the way I wanted to look. That was the way I wanted to act. That was the man after whom I wanted to model myself. To me, Captain America was a hero with a capital "H", and Jack imbued each and every one of his charismatic characters with the same ennobling quality, the same spirit and wholesomeness that could make an ordinary kid in some ordinary household aspire to greatness. It's an overworked phrase, but it can never be stated enough — our world needs heroes, now more than ever. Our world needs characters whose words and deeds contain an element of spirituality, a feeling of nobility, a visual reminder that man can be kinder and better and greater than he is.

In short, the world needs the art and genius of Jack Kirby more now than ever before.

Luckily, he has left behind a priceless legacy. His artwork has been printed and reprinted and saved and treasured. It will always be available for study, for inspiration and — most important of all — so long as libraries, collections, and archives exist, it will always be available to inspire other artists, to show them how heroes should be depicted, to show them how to emphasize the better part of man's nature rather than mankind's basest attributes.

The Jack Kirby I have known, worked with, and respected is no longer with us. But the essence of his work, his talent, his very life will be with us always, so long as deeds of valor and heroism have the power to stir men's souls.

Excelsior!
Stan Lee

YOU HAVEN'T HEARD THE LAST OF THIS! WE HAVE WAYS OF GETTING EVEN!
BEAT IT, YA BUMS! I BEEN THREATENED BY EXPERTS!
AW, GO GARGLE A GRENADE, YA BIG STIFF!

HOW ABOUT THAT?? IMAGINE THEM KEEPIN' US OUT, STAN!
WE'LL SHOW 'EM, JACK! LET'S GET BACK TO THE BULLPEN AND START WRITING THE NEXT ISH!
THE END
AND THERE YOU HAVE IT! SUE AND REED ARE NOW MAN AND WIFE--AND WE HOPE YOU GOT A FEW CHUCKLES, AND A FEW THRILLS OUT OF OUR TALE! A NEW CHAPTER IN THE LIFE OF THE F.F. WILL SOON BEGIN, AND WE'LL SHARE IT WITH YOU TOGETHER ...AS ALWAYS!

RIVERDALE WAR JOURNAL

The Punisher has battled supervillains, terrorized crime czars, and even tussled with a super hero or two. But no foe has properly prepared him for his unlikeliest encounter of all — with that redheaded, teenage trouble magnet, Archie Andrews.

THE PUNISHER MEETS ARCHIE, a one-shot comic on sale in June, pairs this improbable duo in an adventure that takes The Punisher to a place very different from his urban haunts — Riverdale, U.S.A. This is the first collaboration ever between Marvel Entertainment and Archie Comics.

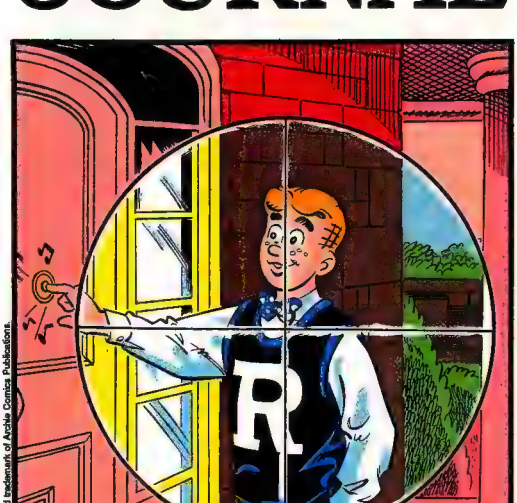
As most readers know, The Punisher is Frank Castle, a tragic Vietnam vet whose family has been killed by the mob, and as a result wages a lonely and ruthless war against organized crime.

Archie Andrews is a high school teen who lives in Riverdale. Like most teenagers, Archie gets into trouble. Unlike most teenagers, however, Archie is *always* getting into trouble, from romance (he likes *two* girls — down-to-earth Betty Cooper and ultra-rich Veronica Lodge) to school (he's the bane of Riverdale High Principal Weatherbee). His best friend is non-conformist Jughead Jones, and his rival is yuppie Reggie Mantle. These characters have kept millions of readers entertained ever since *Pep Comics* #22 hit the stands in 1941.

And Archie's success is multimedia: there was a radio show in the '40s and '50s, an Archie Archie cartoon show on CBS in the late '60s and early '70s, and a recent made-for-television movie entitled *From Riverdale and Back Again* (featuring an older Archie gang). A feature film from Universal Pictures and a Broadway musical (with involvement by Tommy Tune) are both in the works.

Still, The Punisher and Archie seem to have little in common, and a Punisher/Archie meeting would have remained a distant dream had it not been for project writer Batton Lash, who is probably better known to the legal community than to the comic book world, for he is the writer/artist of the comic strip *Wolff & Byrd, Counselors of the Macabre*. Starring two lawyers who specialize in supernatural law, the strip runs weekly in *The National Law Journal*, a trade paper for attorneys, and is reprinted in *The Comic Buyer's Guide*, a weekly comics-related newspaper. Two compilations of *Wolff & Byrd* strips have been published by Exhibit A Press and, beginning in May, the duo will appear in their own comic book.

As the creator of *Wolff & Byrd*, Lash is well versed in the art of intertwining disparate genres, in that case horror and humor. This skill will be taxed to the fullest in combining the gritty world of The Punisher with the lighthearted antics of the Archie gang.



ARCHIE is a registered trademark of Archie Comics Publications.

Archie's an unwitting target in this opening scene from THE PUNISHER MEETS ARCHIE. This page is penciled by Stan Goldberg, who will provide the "Archie" pencils, and inked by Tom Palmer. John Buscema is the project's "Punisher" penciler.

California dreaming

The genesis of this unlikely project began a couple of years ago in California during the famous San Diego Comic Con, when Victor Gorelick, managing editor of Archie Comics, was expressing his desire to make Archie Comics a more dominant force in the direct market. His old friend and former co-worker, Marvel Editor in Chief Tom DeFalco, responded with a willingness to consider a crossover. Gorelick jokingly suggested having The Punisher meet Archie, which, as one might expect, left the two editors in stitches.

But Gorelick held onto the concept and, while dining with friends —

including Lash — he threw the idea into the conversation, interested in hearing the response and expecting everyone to say that it couldn't be done, that he should forget about it. To Gorelick's surprise, Lash was convinced that it *could* be done and, off the top of his head, told Gorelick how. Impressed, Gorelick asked Lash to write up his proposal and said, if Tom DeFalco liked it, they would do it.

Upon receiving Lash's proposal, which included a story outline and two cover sketches — one drawn in the Archie style and one in the Marvel tyle, Gorelick was delighted to find that Lash had written the proposal in such a way as to maintain the integrity of *both* Archie and The Punisher. Eager to run the proposal by DeFalco, Gorelick sent it right over to Marvel, but noted, "I never thought they would go for it."

Top: Unaware that he's hanging around with a wanted criminal, Reggie Mantle jokes around with The Punisher's target, Mel Jay. **Middle:** Manhattan's *Empire Diner* hosted the Punisher/Archie press luncheon, where project writer Batton Lash appeared with the stars of the day. **Bottom:** Lash prepared a rough sketch idea for the "Marvel-style" cover.

Photographs by Steve Seifel

After reading Lash's outline, DeFalco approached Don Daley, the editor of the Punisher books. As Daley recalled it: "Tom came into my office and gave me the proposal. He said, 'This is off the wall. Tell me what you think. If you hate it, it's dead.'" Daley read the proposal. He loved it. "It was a crazy idea," Daley said, "but I thought, 'why not?'" He gave the green light to DeFalco, called Gorelick and, at last year's San Diego Comic Convention, DeFalco met Lash for the first time, and congratulated him on becoming the writer of **THE PUNISHER MEETS ARCHIE.**

The project was kept top secret, known only to a handful of people at Marvel and Archie, and was code-named "Project A." It was unveiled for the public at a press conference February 12, 1994, during the New York Comics Spectacular and, in the spirit of the project, a press luncheon was held at the classic Empire Diner in the Chelsea neighborhood.

A case of mistaken identity

Lash was adamant that there would be no use of parallel universes to explain the meeting of the two characters. He felt that would be unnecessary, and explained, "I'm a guy from Brooklyn, and there are people living in Bosnia, which is as different as you can get, but we live in the same universe." He elaborated, "The same can be true of The Punisher and Archie."

The Lash story scenario begins with The Punisher in pursuit of Mel Jay, a baby-faced crime czar (whose name is a tribute to MLJ, the early name for Archie Comics). As it happens, Jay bears a striking resemblance to Archie (actually, he resembles the Archie of the '40s), and when Jay's trail leads to Riverdale, The Punisher follows. To make matters worse, two rival criminal gangs are also stalking Jay, afraid that Jay will spill his guts to The Punisher or to the authorities, thus making them potential targets. When they get to Riverdale, they mistake Archie for Jay.

The climax of the story occurs at a '50s-style sock hop where the entire Archie gang assembles. Veronica will be escorted by her new beau — none other than Mel Jay, and when The Punisher turns up, Miss Beazly, the "chef" (to use the term loosely) at Riverdale High, gets tough — she sics the cops on him. This sequence will feature a number of cameos by obscure characters from throughout Marvel and Archie history.

Lash has been as surprised by this project as anyone. "I wasn't lobbying for the job," he explained. Indeed, he confessed that he was *not* a fan of The Punisher. "I never gave him a second thought," he said, "but now I realize The Punisher is a real good character." He is sorry that the crossover has only been slated as a one-shot, rather than a limited series.

Archie and The Punisher, on hand for their press luncheon, posed in front of *The Empire Diner* even though New York had been blanketed by a mid-February snowstorm.

"I never thought they would go for it."

Two artists — one from Archie and one from Marvel — will draw the book. Archie's Stan Goldberg (who, incidentally, has also worked at Marvel where he drew **MILLIE THE MODEL** and many humor/teen titles) and Marvel's John Buscema (**PUNISHER WAR ZONE**) will join forces and bring their extremely disparate styles to the crossover. Even though John is known more for super hero work than humor, Don Daley, who will co-edit the book with Victor Gorelick, has no doubt that he is up to the job, and commented, "John has the ability to make any style he wants his own."

In addition, there are plans for licensed products related to this historic team-up. In June Planet Studios will release a cloisonne pin of The Punisher's skull insignia with Archie's face inset — a high quality version of a promotional pin from the convention. In July, the same image will appear on a T-shirt, courtesy of Comic Images.

The crossover special will be available in two formats — one with an enhanced cover from Marvel, and the other (without enhancements) from Archie. The Archie version will be entitled ARCHIE MEETS THE PUNISHER. Both versions will be 48 pages with no ads, and will lay to rest the doubts being expressed by naysayers who still think the project to be the hoax of the decade.

– Sandy Hausler, J.D.

Archie Comics Chairman/Co-Publisher Michael I. Silberkleit and Vice-President/Managing Editor Victor Gorelick were among those attending the project launch.

JACK KIRBY WAS PERHAPS THE *MOST PRODIGIOUS* CREATOR IN THE HISTORY OF COMIC BOOKS.

IN HIS LONG AND GLORIOUS CAREER, HE DID JUST ABOUT *EVERYTHING* BUT ACTUALLY *CREATE* THE SUPER HERO GENRE ITSELF.

WE HAVE *OTHERS* TO THANK FOR THAT, BUT, TEAMED WITH PARTNER JOE SIMON, JACK WAS QUICK TO *REFINE* AND *DEFINE* THE STILL EVOLVING CONCEPT IN THE MEDIUM'S EARLIEST DAYS, MOST NOTABLY WITH THE INTRODUCTION OF CAPTAIN AMERICA IN THE DAYS JUST PRECEDING WORLD WAR TWO.

OVER THE NEXT TWENTY YEARS, THERE WAS HARDLY A TYPE OF COMIC JACK KIRBY *DIDN'T* TRY HIS HAND AT—*AND* SET NEW STANDARDS *FOR*: CRIME, WESTERN, FUNNY ANIMAL, HORROR—HE DID 'EM *ALL*. ONE OF JACK'S *GREATEST* ACCOMPLISHMENTS DURING THIS STAGE OF HIS CAREER WAS PRODUCING (ALONG WITH SIMON) AN ENTIRELY *NEW* CONCEPT IN ROMANCE COMICS.

HOWEVER, *MOST* WILL AGREE THAT IT WAS IN THE EARLY SIXTIES WHEN JACK MADE HIS *GREATEST* CONTRIBUTION TO THE COMIC BOOK FIELD: TEAMING WITH Stan Lee, STEVE DITKO, AND A HANDFUL OF OTHER ORIGINAL MARVEL BULLPENNERS, HE WAS A CRUCIAL, DRIVING FORCE IN *REINVENTING* THE SUPER HERO COMIC WHEN HE HELPED CREATE A UNIVERSE, THE MARVEL UNIVERSE.

SPACE DOESN'T ALLOW FOR A DEFINITIVE DESCRIPTION OF JACK'S IMPACT. SUFFICE IT TO SAY, *EVERY* MARVEL COMIC YOU *EVER* READ, WHETHER TANGIBLY OR INTANGIBLY, HAS BEEN TOUCHED BY THE SPIRIT OF JACK KIRBY.

ABOUT TEN YEARS BACK, I HAD THE GOOD FORTUNE TO *MEET* THE MAN WHO WAS RESPONSIBLE FOR INSPIRING SO MANY CARTOONING CAREERS, MINE INCLUDED. THERE ARE TIMES WHEN MEETING SOMEONE YOU'VE GREATLY ADMIRED ALL YOUR LIFE CAN BE A NERVE WRACKING EXPERIENCE; BUT JACK, ALONG WITH HIS LOVELY WIFE ROZ, MADE WHAT *COULD* HAVE BEEN AN UNCOMFORTABLE SITUATION INTO ONE THAT, THANKS TO THE KIRBYS' NATURALLY WARM ATTITUDES, I CAN ONLY LOOK BACK UPON *FONDLY*.

JACK PASSED AWAY RECENTLY, LEAVING AN *EMPTY VOID* IN THE HEARTS OF COMICS FANS EVERYWHERE. WHILE IT HURTS TO KNOW HE'S GONE, WE CAN BE THANKFUL FOR *ALL* THE MARVELOUS WORK HE'S LEFT BEHIND.

REAL HEROES

The 1994 Pizza Hut® campaign

For six weeks beginning May 25, Marvel and Pizza Hut serve up their third nationwide promotion together under the working title of "Marvel's Real Heroes."

Customers purchasing *Kid's Pizza Pack* meals at participating Pizza Hut restaurants will have an opportunity to pick up four different *new* 16-page custom comics focusing on real-world issues and heroism. Each will be polybagged with one of four new exclusive trading cards. The *Kid's Pizza Pack* will include a special eight-page activity book and drink cups featuring Marvel Super Heroes.

Ever since the promotion was launched, Pizza Hut's promotional agency—The Ryan Partnership—and the Marvel creative team have been working at a breakneck pace to produce the materials needed for the rapidly-approaching promotion. With a $2.99 retail price, each pack will include a personal pan pizza, a 16 oz. soft drink, and one of four comics polybagged with an exclusive trading card.

All art on the trading cards, drink cups, and displays will be created by Marvel artists: Tom Morgan (**PUNISHER 2099, IRON MAN**), James Fry (*Star Trek*, **SLAPSTICK, MOON KNIGHT**), Joe Phillips (**SILVER SURFER, *Marvel Masterpieces*** and ***Ultra X-Men*** trading cards), and Andy Smith (**SILVER SURFER, COSMIC POWERS**).

If the schedule has been hectic creating the promotional art, it's been a *nightmare* producing four original comic books. Glenn Herdling, who edits Marvel's custom publishing titles, commented, "*AAAAAHHH!* I just came back from a ski trip, and this hit me harder than any of the falls I took."

Pizza Hut and Marvel have determined the lineup of super

heroes appearing. As with the first promotion, the four books will have a staggered release and will together create a limited edition set, though each will deliver a distinct, stand-alone story.

The comic will feature **Prof. Charles Xavier, Jubilee, The Black Panther,** and **The Thing** in a tale written by Mariano Nicieza, penciled by Pete Garcia, inked by Steve Moncuse and Dan McConnell. The scene is New York, where the city's denizens are suddenly possessed by a villain who turns their fears and prejudices against them (and one another). The villain is Dromedan, and Professor X uses his mental abilities to shield the four heroes from the malicious influence, so that they can stop his attempt at a city-wide takeover.

Storm, Wolverine, The Hulk, and **Namor, The Sub-Mariner** star in the second release, a story focusing on environmental issues. Written by Christian Cooper, penciled by Bob Gordon, and inked by Ernie Chan, it will be set in Canada, where the environment is in a state of chaos on many levels. The heroes face challenges ranging from oil spills to a hole in the ozone layer to wolf-killing poachers. The Hulk and Wolverine, on the scene to stop the disasters from spreading, are possessed and go on a rampage, forcing Namor and Storm to stop them. This done, the four heroes turn their full attention to finding the source of the evil.

The third release examines the concept of community service when one of the hundreds of city children who are forced to hang out in deserted buildings as their only "playgrounds" is accused of arson in the torching of one such structure. The boy seeks legal help from Matt Murdock, and **Daredevil, The Wasp, Captain America,** and **The Falcon** are drawn into a mission to locate the real culprits—the terrorist organization Hydra. This comic will be written by Joey Cavalieri, with art by Mike Gustovich.

Finally, writer Evan Skolnick and illustrator Tom Morgan will team **Spider-Man, Iron Man, Firestar,** and **The Human Torch** in a story centering on substance abuse. It introduces a young boy who has developed deadly mutant powers. The young mutant's sister dies of lung cancer, sending

him on a rampage against any business that sells cigarettes to underage customers. The mayhem attracts the attention of the four heroes, who must stop him and protect the endangered citizens.

As with the first Marvel/Pizza Hut collaboration, the new promotion will take place primarily in Pizza Hut's "Red Roof" dine-in family restaurants. Marvel is also in discussions with Pizza Hut to develop a synergy between local Pizza Hut restaurants and neighborhood comic book stores.

Rob Doughty, Vice President of corporate communications for Pizza Hut, noted Pizza Hut is the #1 pizza restaurant in America and the world. Overall, they are one of the three most popular fast food restaurants (with McDonald's and Burger King). Marvel Corporate Marketing Director Maggie Trujillo noted that the ongoing partnership with Pizza Hut represents Marvel's commitment to working with companies important in the lives of the kids who read comics. "It also reflects our commitment to delivering premiums and promotions that offer our fans something valuable that they can't get anywhere else," Trujillo revealed. "We've come a long way together—our first promotion with Pizza Hut was their most successful 'Kid's Night' program ever. We sold record numbers of videos with our *X-Men* video promotion, and now we're looking to set a new record with the 'Real Heroes' program."

– Jeffrey Simons

DEADPOOL

Cable and Deadpool are not friends.

In fact, they can't stand each other. And this summer, they won't be meeting. Which undoubtably is just fine for both guys.

What both characters do have in common is extreme popularity among fans of the X-corner of the Marvel Universe. This summer, they both also strike off in new directions and editorial approaches — via new creative teams and plot twists related primarily to their unique techno-organic physiologies.

"He's used to being able to walk off a cliff like Wile E. Coyote and be okay."

Deadpool: Out of 'Toon

When Deadpool last saw Black Tom Cassidy, the smart-mouthed mercenary was hurling his foe out of the window of a 747 jet. Thus, when he's ambushed by a gang of Tom's thugs at the beginning of the new DEADPOOL limited series, he just assumes that his old nemesis has a bone to pick with him.

There's a lot more to Black Tom's motives than meets the eye, according to Mark (DC's *The Flash*, *Justice League*, *Valor*, *Legionnaires*) Waid, writer of the second DEADPOOL four-issue limited series shipping June–September. In X-FORCE #31 — the last time Black Tom appeared in any X-title — he was being carted off to jail, but he's barely behind bars before Juggernaut breaks him out, and the lock-up has proved productive. A fellow convict, once part of Weapon X's scientific team, may have the key to halting the techno-organic disease devouring Tom's body, and that key turns out to be none other than Deadpool.

"Black Tom realized that his healthy cells are dying off, and regeneration is Deadpool's major power," Waid offered "That's why Black Tom basically has said 'Go bring me the head of Deadpool. Somewhere in Deadpool's body is the genetic code that I need to fix my problem.'"

Problem is, Deadpool's self-healing powers also aren't working quite like they used to. His body, like Black Tom's, has suddenly started to "rebel against him" and, as Waid added, the results are unnerving for a smart-mouthed mercenary who has gotten used to being nigh invulnerable.

"Something has gone screwy with his own regeneration. It's more erratic than it used to be, not nearly as reliable. While Deadpool keeps going with that sort of bounding mile-a-minute ramble that makes him a funny guy, it's actually creeping him out. He's used to being able to walk off a cliff like Wile E. Coyote and be okay. He's used to being like a living toon," he explained.

Waid's ability to come up with twists like this one convinced editor Suzanne Gaffney to hire him for the series. Impressed by his hot reputation at DC and the plot twists he gave to *The Flash* specifically, she decided he could write an interesting DEADPOOL and called him up.

Conversely, the writer, a fan of the original X-MEN team back in the '70s, had long thought it would be great to pen something featuring Marvel's mutant characters. He was drawn specifically to the smart-alecky nature at the core of the character's popularity.

"What immediately struck me about Deadpool is that he never shuts up," Waid said. "He has this sort of Dennis

Techno-organic

Miller freewheeling patter that I find a lot of fun to write."

Penciling the series is hot newcomer Ian Churchill. Gaffney admitted she just loved his work on the X-MEN WEDDING ALBUM, which she also edited. "I thought he would have a lot of fun with a character like Deadpool. His style is very expressive," she said.

The only direction Waid received from Gaffney and X-MEN Group Editor Bob Harras was that they wanted a "full-blown action-adventure story in a real [producer] Joel Silver mold," i.e., *Die Hard*, and that he didn't have to work in, in his words, "800 X-Men characters." The result is what he described as a "buddy movie" teaming Deadpool with X-FORCE's Siryn, and Banshee behind the scenes pulling all the strings he can with his Interpol connections to pinpoint Black Tom's location.

Of course, working with a gorgeous redhead like Siryn after his rejection by Copycat — his one true love — in the first limited series, can only serve to drive home the point that "Deadpool [is] a man without a family, without anyone to love or who loves him, hiding behind a costume — and an attitude," Gaffney offered. "He used to be able at least to pretend that Copycat loved him, but in the first limited series, she came out and told him she had someone else in her life and there wasn't really any place for him. We're seeing him without his mask and his quick mouth to hide behind, seeing a little more of what the real Deadpool is all about."

"Siryn's a major babe and it's kind of hard to meet women when you're a grotesque, pustule-covered guy in a mask," Waid added. "Conversely, she doesn't really want to have anything to do with this guy, but she knows that her only chance of finding where Black Tom is [will be] to stick with Deadpool, since Black Tom is after him. So they are constantly on the run from Black Tom's forces, and they're perilously in danger of bonding. But, to Siryn's relief, something always happens just before they actually get to know each other."

And Deadpool, previously unmasked and unsuited only for a few panels at a time will appear at length without his uniform. "I think it's fair to say that we are playing up the idea that he is not necessarily the guy with the mask on that he is with it off," Waid said, teasing. "That's engineered to surprise people. Leave it at that."

Where does Waid get his ideas?

"My take on this is the same take I have when I do a lot of my work — to look not only at the characters but also at their powers, at what makes Deadpool unique," he said. "What makes Deadpool unique is cellular regeneration to an extent that we don't normally see in comics. What can I do to build a story around that? My goal is to have people with superpowers running around doing things with their powers that hopefully you don't normally think of them doing or haven't seen before."

Plugging in a new Cable

If Deadpool's new paths are clearly mapped, the itinerary for Cable's tour of

"I see Cable as a cross between the Terminator and Clint Eastwood."

twists and turns

"Siryn's a major babe and it's kind of hard to meet women when you're a grotesque, pustule-covered guy in a mask."

Photo by Diana Rose

DEADPOOL artist Ian Churchill and his version of the merc with a mouth.

duty is still very much in development. Hiring Steve (ECTOKID) Skroce as new regular penciler is the first step to Editor Lisa Patrick's big plans for the character. At press time, Patrick was still working with Bob Harras to find a new ongoing writer with the creative vision to take the character in equally bold new directions.

In the interim, the series is in the able hands of Glenn (NAMOR, BLACKWULF) Herdling (CABLE #10-14) and Larry (WOLVERINE) Hama (#15). Fabian Nicieza plotted Issue #10 and Scott Lobdell #12. Herdling has been taking Nathan Dayspring down a road haunted by vestiges of past relationships of Scott Summers — Cable's father — by having Cable intercept a rescue call aimed at The X-Men by Scott's ex-girlfriend Lee Forester, and battle one of Scott and Lee's old nemeses, D'Spayre. "The fact that the call is intercepted by Cable should have ramifications down the line — how does Cable do this and what kind of access does he have to the X-Men's technology," Herdling predicted.

Whether a long-term romance will develop between Cable and Forester, the woman who once loved both his father and Magneto and where Domino will fit into Cable's life, are two factors yet to be firmly decided. What is definite in the short term, Patrick explained, is that Cable will play a crucial role in this summer's crossover, "The Phalanx Covenant." Cable will be teaming up with Wolverine, Cyclops, and Phoenix to rescue the X-Men when The Phalanx returns and substitutes techno-organic doubles of many of the mutants. Cameron Hodge — the man who transformed Angel from beautiful to deadly — is bound and determined to carry out threats he made through the mind of a techno-organically replaced Candy Southern in UNCANNY X-MEN #306.

Hama, who will pen the mission in WOLVERINE #85 (July) and CABLE #15, noted, "They'll have to function as a tight team in order for this to work. And cooperate. . .Cable and Wolverine [seem to have] a long-standing animosity that goes a long way back, though it's only been hinted at.

"We'll explain a good portion of why that is," he revealed, "plus, it's going to be a rip-roaring, action-filled, Phalanx-parts-between-their-teeth, techno-organic blood-bath. I guarantee it!"

Beyond the crossover, Patrick would only tease, but she has given Skroce some provocative guidelines. "They want to make Cable less *Sgt. Rock*," the new penciler expressed, obviously excited. "That's fine with me because personally I think the guns were getting kind of silly, too — just outrageously large Lego blocks. I think it will be cool to make him less Rambo-like and more of a high-tech hero, like he was originally."

When ECTOKID was canceled, Skroce found himself suddenly unemployed and desperately needing a new job. Unfortunately, comics art gigs are hard to find in his hometown in British Columbia, Canada. He penciled a series of pages depicting Wolverine fighting Deadpool, gathered together the meager amount of cash he had available for a plane ticket, accepted an invitation of crash space from a friend, and headed for Marvel's offices in New York. Skroce took the pages to editor Bob Harras who showed it to Lisa Patrick.

"At first, they said, 'Well, maybe we have something,'" he recalled. "Then Lisa came back a little later and offered me an issue of CABLE. She saw some of the first pages I did, she liked it, and I guess I'm the artist now. I really flipped out. I couldn't have asked for a better project. I don't think and it couldn't have come at a better time either."

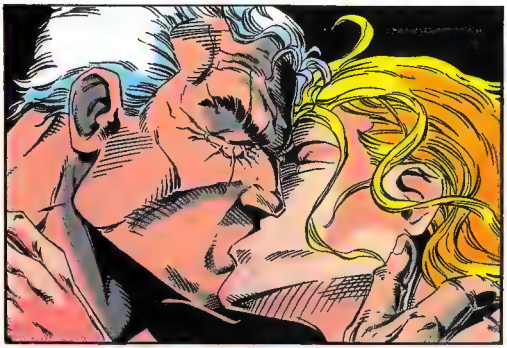
And does the artist have his own vision?

Larry Hama will script the CABLE "Phalanx Covenant" crossover issues.

"I see Cable as a cross between the Terminator and Clint Eastwood," he added. "I want to get Cable back to his roots. I think a lot of stuff has been revealed really quickly and I'd like to give him back some more mystery."

He recalled what impressed him the most about Cable in the first place?

"I didn't even buy THE NEW MUTANTS, then I saw him on the cover and he just seemed unusual because he wasn't in a costume. He was just some guy with a rooster haircut and a big gun. He looked kind of weird and out of place, but he really looked heroic. Hopefully, I can do something like that, because there are so many characters that look like Cable now in the industry. Hopefully, I can keep him so he's recognizable but redefine him a little bit visually."



Is there romance in the cards for Cable and Lee Forester?

X-trapolating Continuities

Patrick and Gaffney noted a key goal of their long-range plans — grounding both characters more solidly in the contemporary Marvel Universe. "We've established where Cable has come from," explained Patrick. "We've established why he's here. Now we'll be concentrating on what he's doing now that he's here, who his friends and his enemies are — a lot of very interesting stuff. He's spent some time here, but he so often gets shuffled off to the future or someone from his past shows up. What we're going to do is tell some very cool, *new* stories in the coming year."

In other words, now that readers know for sure that Cable is the son of Scott Summers and Madelyne Pryor, what kind of relationship will evolve between son, father, and stepmother Phoenix? Patrick assured that Cable would definitely have a strong reaction to half-sister Rachel's disappearance into the timestream, though the particular wheres, whens, and hows of that reaction have yet to be decided.

As for Deadpool, "We wanted to stay away from having too much to do with the Weapon X program because it would focus too much on Deadpool's past," Gaffney stressed. "If you focus too much on a character's past, the reader can get the idea that the only interesting thing about this character is his past, which can be stifling for a character's future."

Thus, though Deadpool will be encountering one of the scientists who developed the Weapon X program, none of his old pals such as Weapon X or Copycat are slated to return. Well, maybe Weasel, Waid noted, if he can work him comfortably into the storyline.

Still, because of the many intricate interrelationships in the rapidly expanding X-universe, any adjustment in a character's direction would seem to require carefully crafted editorial conferencing. Both Gaffney and Patrick stressed that the process tends to flow more easily than one might expect. "The X-MEN group of books tries to work as organically as possible, meaning one story should flow from the last, leading — hopefully — in naturally interesting and exciting directions," Gaffney said. "As editors, we try to get inside the characters' heads and think about what they would instinctively do next and where that would lead the story. Combining that with their history and motivations, we generally have a pretty good feel for what is believable for the character, what will bring about change for that character, and how these new events will affect characters around the main character."

New CABLE penciler Steve Skroce

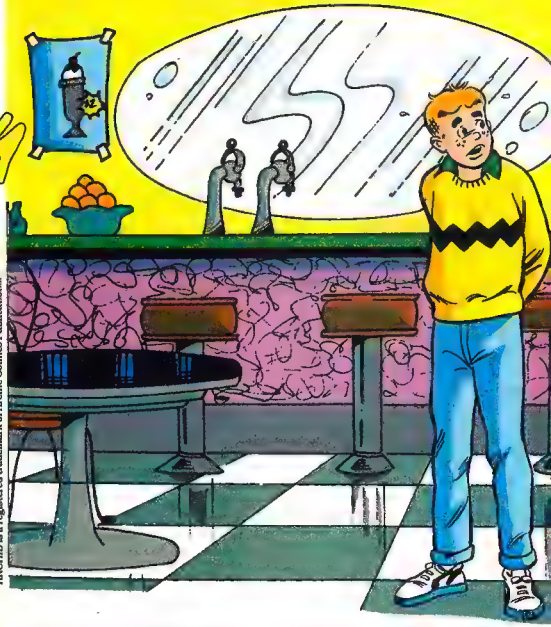
For example, after tele-conferencing with Gaffney and Bob Harras, Mark Waid submitted three plot proposals for the four-issue DEADPOOL series. Gaffney and Harras rejected the first two because they felt the storylines ran too close to storylines planned for other X-titles this summer. Then, once Black Tom became the villain, Siryn and Banshee seemed natural choices as co-stars.

"We chose the characters because of the relationships they have with each other and how they could affect Deadpool," Gaffney said. "Siryn being featured, as well as the revelations about Black Tom's illness in X-FORCE #31, make the DEADPOOL series tie in very organically to the X-MEN universe."

Patrick started her editorial career at Marvel as Bob Harras's assistant two years ago just as the first CABLE limited series was being launched. Since she has worked so long and closely with the character, she admitted that much of her judgment comes from informal discussion with Harras and the creators involved. Ultimately, she stressed that communication is the key. "We bat around a lot of ideas," she noted. "We spend time together, have lunches with the writers, sit down and talk about it. Sometimes, someone else comes up with their own idea like 'I really want to do this in my book.' And sometimes it does affect other characters in a really dramatic way. Thus, it's important to talk with other editors and say this is what I would like to do with your character, what do you think?"

Patrick added that, even when disagreements arise concerning story ideas, the process generally remained quite amiable. "No one really steamrolls over anyone else, and generally we've found that, as long as it's a good story, even if it is a dramatic event, it tends to be that everyone more than likely agrees to it. But it's not formal like 'Can I use this character?' We're a little looser. We're also usually running very close to the edge — schedulewise — so [sometimes] there isn't a lot of time to make decisions. It's certainly not a perfect process, but it seems to work for us."

Mark's REMARKS



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If we have a Riverdale, you can bet the Marvel Universe does, too.

The Punisher and Archie Andrews? The Punisher and Batman? Eighteen years ago the thought of these cross-continuous pairings would have had me doing cartwheels in anticipation for entirely different reasons than why I look forward to reading them today.

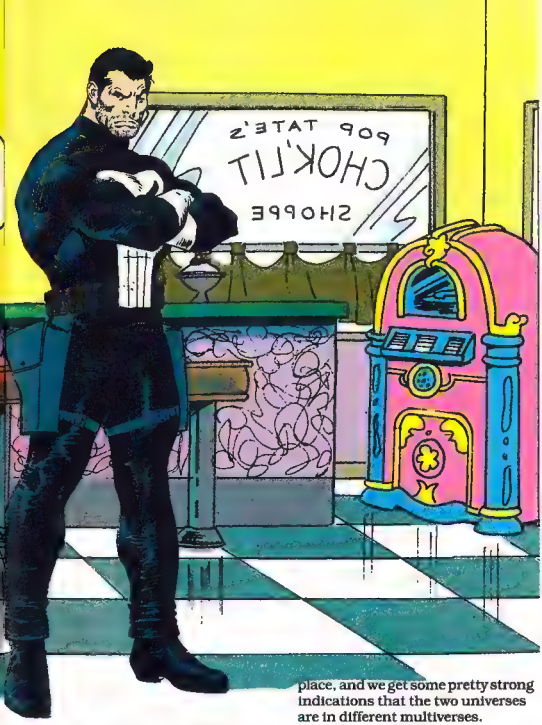
You see, eighteen years ago I was the self-appointed nation's foremost authority on the subject of fictional reality in comic books. "Fictional reality" is the oxymoronic name I coined for a literary world's phenomenology: its history, its science, its cosmology, and how that cosmology is systemically related to other literary worlds' cosmologies. The system I came up with was called the Omniversal Theory and I published a treatise, a primer, two issues of a journal, and six newsletters devoted to the subject. My expertise in the matter enabled me to get my foot in the door of the comic book profession, and to this day the paychecks I get for my freelance writing are made out to the company name I invented for all my fictional reality publications, Alternity Enterprises.

Many of the contributors to the journal, Omniverse, and the newsletter, Alternity Reports, went on to become professionals in the comics industry even as I did.

What we all shared was an interest in (and in some cases a passion for) reading the comic books as if they were literal accounts of actual events in another universe, then theorizing from those stories what the natural laws and physical phenomena of the stories' universe were. This went beyond consistency-checking from story to story (what's been called continuity). This established the framework by which the fabric of continuity hung.

I won't tax your attention span with the copious details of Omniversal Theory, but I will lay a few major definitions on you. A universe is a region of common, contiguous reality. A multiverse is a group of universes containing related phenomena. The omniverse is the sum of all multiverses. So how's this structure work in practice? Let's start with a known universe as a reference point — the Marvel mainstream universe. We know of more than a hundred universes related to it, and thus part of the Marvel multiverse — virtually every issue of WHAT IF (first and second series) — starts with the Marvel mainstream universe, but at some pivotal event something different happens and a divergent reality results. All WHAT IF universes then are demonstrably related — we saw them break off from a common stem.

Now let's consider some universes which will take a little more detective work if we are to determine if they're a part of the Marvel multi-



verse. First, the Squadron Supreme's universe. We examine the history of the Squadron's world and we find certain similarities: Power Princess's people, the Utopians, are a Kree experiment on humanity like the Inhumans (posing the question, "what if the Inhumans had not discovered the Terrigen Mist?"), Hyperion is an Eternal (posing the question, "What if all of the Eternals had vanished except one?"), and there are Skrulls common to both universes, as well as an individual by the name of Kyle (Nighthawk) Richmond. On the basis of just this much evidence, one would be warranted to conclude that the Squadron's world is in the Marvel multiverse.

Now how about the New Universe? Well, according to the books, until July 22, 1986, the world was exactly like the one we readers are living in — no alien visitations, no Atlantis, no subterraneans. . .hmm, we're already finding some serious differences between the New U. and the M.U. here. Add to the mix that there are no Watchers in the New U. and our Watcher never even heard of the place, and we get some pretty strong indications that the two universes are in different multiverses.

For this type of exercise, you can compare any two literary universes — Star Wars and Star Trek, Donald Duck and Daffy Duck, Robin Hood and Red Riding Hood — and through careful analysis of phenomena make a case for whether the two literary worlds are in different multiverses, different universes in the same multiverse, or (gasp) in the same universe.

Which brings us to the Punisher and Archie Andrews. Same universe? Different universes? Different multiverses? You decide. Here's some tips, though.

1. Never let style be a determining factor. Style is a reflection of the transcriber, not necessarily the figures or events being transcribed. Two writers could tell essentially the same story, one playing up the humor, the other the pathos and angst, and it would be difficult to determine which one was more objectively "true." Similarly, a stylized artist and a naturalistic artist could render the same story and there would be no real way for us to tell which one was more objectively "accurate."

2. Never attempt to prove commonality of universe by the "so-and-so met so-and-so who met so-and-so" method. Simple meetings between personages prove nothing other than the existence of dimension travel. I used to have arguments with the late great E. Nelson Bridwell of National Periodicals. ENB was a firm believer in the "meeting-as-proof-of-coexistence" postulate. He used to recite me such long strings of "crossovers" that by his reckoning, proved Biblical figures shared the same world as Warner Brothers cartoon characters. To him, there was only one literary universe and everybody was in it, the contradictory backdrops and divergent histories be darned!

Okay, so while you're working on the Punisher and Archie thing, I'll address the Punisher/Batman meeting. No, they're not from the same literary universe. There's no Gotham City in the Marvel Universe. Case closed. But I'm still looking forward to the pairing even if, like in previous Marvel/DC crossovers (namely, Superman/Spider-Man, Hulk/Batman, X-Men/Teen Titans), there is no explanation of how these combatants from diverse cosmos (cosmoses?) came to be where they can meet. You see, both universes have any number of cosmic jokesters powerful enough to fudge the borders of reality long enough for such anomalous get-togethers to occur.

Have you come to a conclusion about whether Archie and the Riverdale High gang are located in the confines of the Marvel Universe yet? I haven't. I haven't read enough Archie stories that dealt with matters of cosmology to determine if they contradict what's known in the M.U. I will note, however, that there is a section of New York City's the Bronx called Riverdale. My third grade daughter goes to school there. And if we have a Riverdale, you can bet the M.U. does, too.

Ahh, fictional realities. I sometimes miss my theoretical days. I'll have to thank Archie, Bats and Punny for reminding me of them next time we bump into each other at Mr. Bridwell's gravesite.

– ***Mark Gruenwald***

LOOK

Here come the

SPIDER-MAN, SPIDER-MAN, Does whatever a spider can.

But what exactly can a spider do?

The secrets of the *Arachnida* will be revealed in a special exhibition sponsored by Marvel Comics at the Smithsonian Institution's National Museum of Natural History. *Spiders!* will be on view from June 11, 1994 through January 2, 1995 and will then travel to ten different cities throughout North America until 1998. Three years in the planning, it will feature advanced graphics and state-of-art interactive displays to create a fun and educational exhibition as ambitious as any ever seen at the museum.

The Marvel Connection

"When the Smithsonian contacted us concerning sponsorship for the *Spiders!* exhibition, we were very excited by the prospect. This is the special type of project that focuses on Marvel's ability to do more than entertain," Marvel Entertainment President Terry Stewart said.

"What we can bring to a project like this is exposure. Marvel is uniquely able to expose a large audience to educational topics that otherwise might not be widely seen. Our support of *Spiders!* and partnership with the Smithsonian solidifies and permanently validates comics in general, and Marvel specifically, as a positive force in pop culture and education in the United States," he added.

Marjory Stoller, *Spiders!* exhibition coordinator, was also excited about working with Marvel. "Our original intent in creating the exhibition was to help people discover the world of arachnids. We wanted to make the exhibition very accessible and — most of all — fun. Marvel Comics provided everything we were looking for. They are fun, entertaining, and educational," Stoller said.

Mary Bird, designer from the National Museum of Natural History's Office of Exhibits, carefully examined each of her creations for Spiders!

There will be several comics connections to the exhibition. Marvel plans to produce exhibition-related merchandise that will be available in the Natural History Museum Store, and a nationally distributed comic book limited series — **SPIDER-MAN: THE ARACHNIS PROJECT** by writer Mike Lackey, penciler Andrew Wildman, and inker Stephen Baskerville — has also been created in conjunction with the exhibition. It brings the web-slinger to the nation's capital to investigate a series of strange events, and guest-stars The Jury, Warrant, and Venom during its six-issue run.

Spiders are everywhere.

"Scientists estimate there may be as many as 170,000 species of spiders

OUT !

SPIDERS !, man.

Photos and art provided by The Smithsonian Institute National Museum of Natural History. Special thanks to Niki Sandoval.

on Earth. In fact, there is probably a spider in every dwelling throughout the world. *Spiders!* will give visitors a spider's perspective of the world and illustrate the common concerns and challenges we share with arachnids, such as finding food, finding a mate, producing healthy children, finding a place to live, and fending off danger," revealed Jonathan Coddington, exhibition curator and noted "spiderologist."

"The exhibition will get people to learn something new about a life form that is as different from humans as you can get. To appreciate the point-of-view of spiders, is to appreciate the world we share with all living things. *Spiders!* is both amusing and *unsettling*," Coddington said.

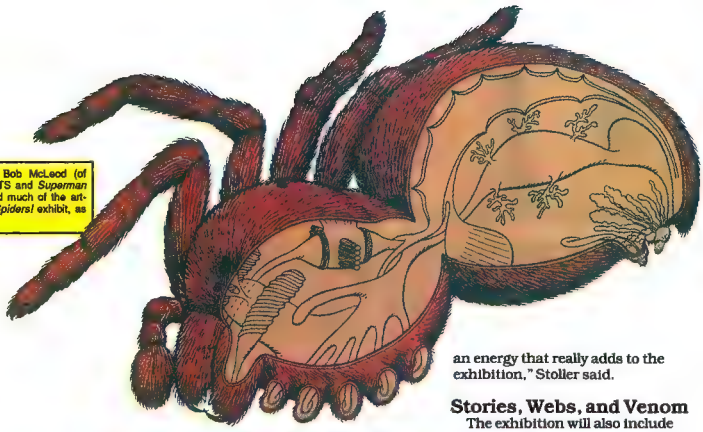
The many interactive displays in *Spiders!*, constructed over a period of 18 months at locations scattered across the country, will be united in Washington to offer visitors a look at the world from a spider's point-of view. Enticing videos and a fiber optic light sculpture called "*The Essence of Webness*" (by noted light sculptor Michael Hayder) will be placed at the exhibition's entrance to draw visitors into the show.

Other video presentations will be placed throughout *Spiders!* including a clay animation video revealing extraordinary and "sense-sational" spider secrets, such as their ability to taste and smell through their ultra-responsive feet, their poor vision (despite having eight eyes), and how spiders "hear" through their hairs, which acutely sense vibrations. The video will also explain the strange ways that spiders move, breathe, eat, and digest.

"In keeping with the fun spirit of the exhibition, we didn't want to use the typical drawings that are usually seen in this type of show," Stoller noted. "They just weren't exciting enough for *Spiders!* Then one day someone mentioned the exhibition's comic book connection and that got us thinking. We decided to get a comic book artist to reinterpret the drawings into a more dynamic format." Thus, Bob McCleod, co-creator of *The New Mutants*, was contacted to create these drawings.

"Bob's drawings are much more freeform and exciting. They contain

Paul Rhymer, designer from the Smithsonian's Office of Exhibits, added details to one of the arachnid exhibit stars.



Comics artist Bob McLeod (of NEW MUTANTS and *Superman* fame) provided much of the artwork for the *Spiders!* exhibit, as seen here.

an energy that really adds to the exhibition," Stoller said.

Stories, Webs, and Venom

The exhibition will also include

Visitors will encounter four deadly spiders...

mounted specimens, interactive displays, "web-like" graphics, stories, poetry, and spider myths to help visitors gain a better understanding of basic spider biology and learn about the indispensable role the eight-legged creatures play in our ecosystem. In a section entitled "Webster's Dictionary," visitors will view a time-enhanced video on web making, will develop their own web-weaving strategies on a computer game, and walk on a fiber-optic rubber floor that features web patterns. There will be photographs of 44 different mesmerizing webs that serve as homes, lifelines to food, and arachnid roadways.

In a special section of *Spiders!*, visitors will encounter four deadly spiders: the brown recluse, black widow, Australian funnel web spider, and tropical wandering spider. This section will include two live and two mounted deadly spiders. There will also be a six-minute movie entitled "Victims of Venom" that will illustrate how spiders catch and kill their prey.

So when vacationing in Washington, D.C., stop at the Smithsonian National Museum of Natural History and learn about Peter Parker's eight-legged brothers in the fun, exciting and sometimes chilling exhibition *Spiders!* After all there's probably a spider spinning a web in your house as you read this.

– *Randy Meredith*

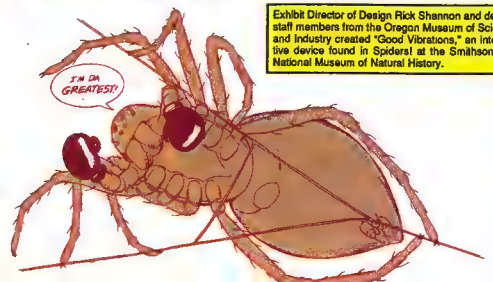


Exhibit Director of Design Rick Shannon and design staff members from the Oregon Museum of Science and Industry created "Good Vibrations," an interactive device found in Spiders! at the Smithsonian's National Museum of Natural History.

It's the all-new

MARVEL AGE MUTANT SWEEPSTAKES

Fill out our snazzy questionnaire—or an exact facsimile (it *must* be the same size as the original)—and send it to us at:

MARVEL AGE MUTANT SWEEPSTAKES
Marvel Comics, 387 Park Ave. S
New York, NY 10016

You may be one of our lucky winners:

One winner:
The complete *hardcover* X-MEN MASTERWORKS signed by Stan Lee

Five Winners:
An *X-Men Special Anniversary Hologram Set*

Ten winners:
An uncut sheet of *Ultra X-Men* trading cards

Ten winners:
A sealed box of *Ultra X-Men* trading cards

[Marvel Age #138]

Name: _____

Street Address: _____ Apartment: _____

City: _____ State: _____ Zip: _____

Age: _____ Phone #: _____

How many different comic book stores do you frequent each month?
- ❑ 1-2
- ❑ 3-4
- ❑ 5-6
- ❑ more than 7

How often do you frequent each store?
- ❑ once a month
- ❑ every other week
- ❑ every week
- ❑ twice a week
- ❑ every day

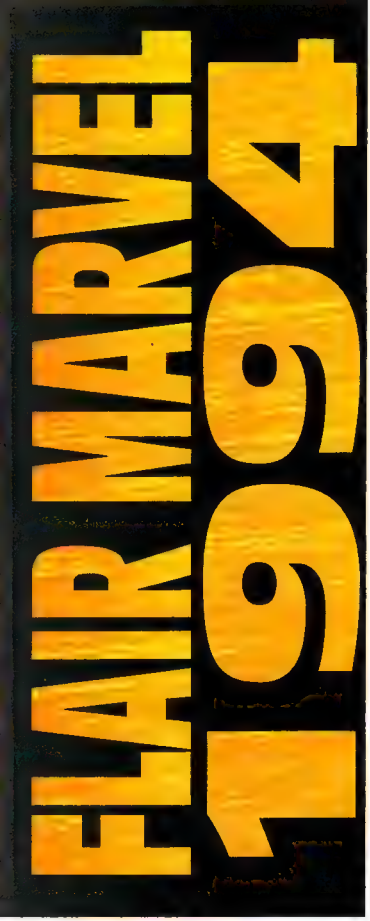
How many different comics do you buy each month (not counting duplicates)?
- ❑ 1-5
- ❑ 5-10
- ❑ 10-20
- ❑ more than 20

How much money do you spend on comics each month?
- ❑ $1-$5
- ❑ $5-$10
- ❑ $10-$20
- ❑ more than $20

Why did you buy this issue of MARVEL AGE?
- ❑ The Cover—Deadpool/Cable
- ❑ The Cover—Jack Kirby
- ❑ The Sweepstakes
- ❑ Other: _____

Copy or cut along dotted line

All entries must be postmarked no later than August 1, 1994, and must be received no later than August 15, 1994. No purchase is necessary, and there is a limit of **one entry per person.** Employees of the Marvel Entertainment Group, Inc. and their family members are not eligible to participate. Winners will be chosen by random drawing, and all winners will be notified by first class mail no later than October 1, 1994. This sweepstakes is sponsored by Marvel Entertainment Group, Inc. For a list of winners, send a self-addressed-stamped-envelope to the above address. Requests for a list of winners must be received by October 1, 1994. Allow four weeks for delivery.



Comic book creativity and computer technology collide to vivid effect in Marvel and Fleer's latest trading card outing, *Flair Marvel 1994*. This set, scheduled to hit stores in mid-June, will mark a number of "firsts" for comic book trading cards, not the least of which is the use of a new computer coloring technique that will enhance each piece of artwork provided by Marvel. Furthermore, every card in the 150-card *Flair Marvel 1994* set will portray a major milestone in Marvel's hallowed history.

A FLAIR FOR THE DIFFERENT

In the past, comic trading card art has been either fully painted by such noted artists as The Brothers Hildebrandt (like the popular *Fleer Ultra X-Men* set), or produced as black line art for "blue-line" coloring (like the *Spider-Man* set), most notably colored by artist Paul Mounts. The *Flair* cards, however, will be a beast of a *wholly* different color. Every *Flair* card will represent a piece of black line art that has been treated via a special computer coloring process by the innovative color studio McGrew Color Graphics.

How *Flair* came into existence represents a departure from the norm. For previous card sets, the subject matter came first, after which it was determined how the cards would be manufactured and presented. For *Flair*, however, it was the manufacturing process that drove the subject matter. Bill Jemas, Fleer's Vice President of Entertainment and Business Development, explained why they started out to make *Flair* so different from previous Marvel card sets.

"Fleer is about bringing buyers the kind of products they want to collect. It sounds kind of marketing-oriented, but it's actually a creative process," he noted. "Each trading card set appeals to a person for different reason: subject matter, artwork, collectibility. The *Flair* set was designed to appeal to a different, large segment of today's consumers. A good many people out there are into the crisp, high-tech look of television, especially animated works like *X-Men Adventures*. *Flair* is television-like in its artistic approach. The set portrays the richness of the Marvel Universe with a sort of graphic, well *flair*, that the buyer at large will be excited about."

ALL THE COLORS OF THE RAINBOW...

Each card in the set will consist of a previously published piece of artwork, be it a cover or an especially dramatic piece of interior art, freshly colored on computer, Jemas noted. This process will thus intertwine creations by artists who work primarily in pencil, pen and ink with the work of a new type of high-tech artist — those who use a computer keyboard to bring color to their creative vision.

This synergistic process was explained by Marvel's Executive Editor of Special Projects, Bob Budiansky. "We, meaning Marvel Editorial's Special Projects division, chose previously existing artwork that would present vivid images as uncolored black line art. We then provided these black line pieces — along with color guides to ensure accuracy — to McGrew Color Graphics who then "painted" each piece on computer, adding context-sensitive special effects to the art along the way."

"...the key to the process is the care we take to get the most out of each program and have them do their magic on one piece of art."

WHERE THE

Richard Quinlan, Vice President of Manufacturing and Production at McGrew, explained McGrew's end of the process. "Without giving away any trade secrets, I can tell you the short version of how we take Marvel's black lines and turn them into Fleer's *Flair* cards," Quinlan said. "Primarily, we've designed a way to integrate three separate graphics programs and utilize them to color each card to stunning effect. The three programs — *Kai Power Tools*, *Fractal Painter*, and *Adobe Photoshop* — each manipulate the piece of art in their own way, but the key to the process is the care we take to get the most out of each program and have them do their magic on one piece of art. Kai, for instance, specializes in geometrical manipulation. We use it to

give us some of the special effects that will be present on the cards, from the cosmic feel of space scenes to the watery feel of ocean scenes. But how this all fits in with our use of the other programs and techniques, well. . ."

How McGrew treats each individual card and its subject matter is a major concern, he added. "With the special effects we can get from our process, the only limit to what we can achieve artistically is our imagination. We brought together nine top computer artists working in the field today and turned them loose. But everyone in this group not only needed to be a great computer artist, they also needed to have that "comic book" mentality that makes Marvel books so unique. They really needed to be in tune with the material they were working on. Marvel made that easy with the way they presented the artwork and color guides to us. Not only were we coloring art, we were learning the nuances of the characters and action as well."

Marvel Editor Mariano Nicieza, who is one of the persons overseeing the project for Marvel, was impressed by McGrew's results. "First of all, we're witnessing the birth of an art technique we've never seen before," he stated. "With the computers, McGrew's able to create some visual effects impossible for the human hand to reproduce. They've been able to create enhancements that add dimension and depth that hand painting can't produce, just like painted art achieves certain effects that computers can't reproduce."

HISTORY'S NEW TWIST

As mentioned earlier, *Flair Marvel 1994* showcases previously published art. This is not to say, however, that this is merely a set of 150 reprints — the new technological enhancements make every illustration "new" again. Still, the question arose of why new art was not created specifically for the set.

Each card set needs a theme, be it "X-Men," "Masterpieces" or "Spider-Man." But with all the sets Marvel has done over the years, a dedicated depiction of their illustrious history was still

PAST AND FUTURE COLLIDE

missing, Budiansky noted. *Flair Marvel 1994* was designed to fill that void.

"Fleer and Marvel got together and decided to base this particular set on historical events from Marvel's beginnings straight up to the present day," Budiansky explained. "The art was chosen specifically because it best portrays key events in the Marvel Universe: classic battles, monumental first meetings, character origins, deaths. . .When you think about it, a lot of significant things have occurred since the first Marvel comic ever appeared, events that impact on the comics we create today.

"We feel that by using this particular coloring process, we're bringing a fresh look to these events, as if they were happening

now," Budiansky continued. "We think people will cultivate a new appreciation for this artwork, as well as the importance of each event in the Marvel Universe. The theme of the set is the history of the Marvel Universe, but the emphasis is on the things that can be done with art today."

A FLAIR FOR THE GOLD

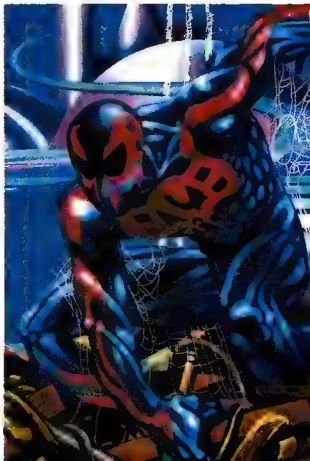
When Fleer decided to give special treatment to the *Marvel 1994* trading card set, their decision to break new ground didn't end with McGrew's coloring process. Instead, they knew that a special manufacturing and packaging process was needed to complete the package. Hence the "Flair" treatment. Savvy card collectors may recall that there was one other Flair set thus far produced by Fleer — the wildly popular *Flair* Baseball set released last year.

"The term 'Flair' doesn't only apply to the coloring process used on these cards," John Taddeo, Fleer's Entertainment Cards marketing manager, pointed out. "'Flair' specifically refers to *how* the cards are manufactured, the paper stock used, the packaging. We pioneered Flair for a special set of baseball cards, and the response to those cards has been absolutely incredible. We expect that the Marvel Flair cards will enjoy similar success."

What is the "Flair treatment?" Well, it starts with the paper stock, which is much thicker and sturdier than normal trading card stock. This cardboard stock is double UV (ultra-violet) coated with a special plastic on both sides, and the card has foil stamped elements on both sides. Finally, instead of packing the cards in standard foil or wax wrapping, they are packed in re-closable card stock boxes. Each pack will contain ten *Flair Marvel 1994* cards and carry a suggested retail price of $4.00 per pack. For persons who buy whole display boxes of the cards, there will be 36-packs per box.

Taddeo was quick to point out, however, that Fleer has added one more bit of value to the *Flair Marvel 1994* card set: "For cards this special, we've decided to do a limited press run. I expect that, due to its limited nature, and the popularity and demand for our previous Flair set, that this set will disappear quickly."

– *Jerry A. Novick*

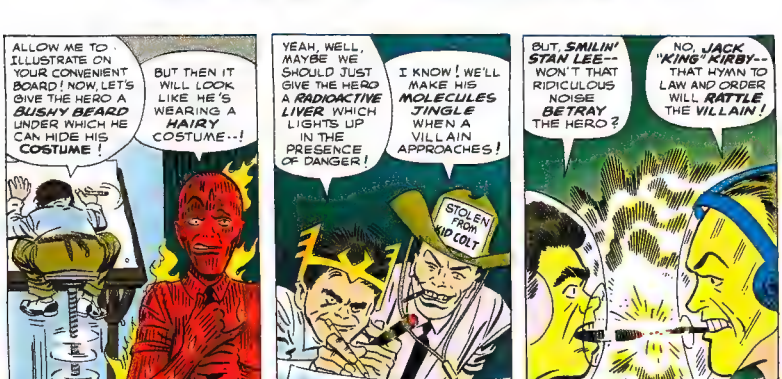


Right, top to bottom: These are the three stages for converting comic art into *Flair* card art—the artwork as it appeared in SPIDER-MAN 2099 #6, the black and white copy of the art as supplied to the computer artist, and the computer-enhanced version created for the trading card. **Left:** The packaging for the *Marvel Flair 1994* cards will be similar to this deluxe packet created for the *Flair Baseball* card set.

LET THE GAMES BEGIN

Last month, the **MARVEL AGE** "Up Front" news section reported that the *Fleer Ultra X-Men* set shipped to retail outlets via no less than three separate distribution methods, with a multitude of different special card subsets known as "chase cards." Chase cards are limited edition cards printed in numbers much lower than the main body of the card set and produced with a variety of special effects (such as holograms or metallic foil). For the *Flair Marvel 1994*, Fleer plans to produce just one 20-card chase set which will be available through all chains of distribution. The nature of the chase set had not yet been finalized at press time.

'NUFF SAID!


ALLOW ME TO ILLUSTRATE ON YOUR CONVENIENT BOARD! NOW, LET'S GIVE THE HERO A BUSHY BEARD UNDER WHICH HE CAN HIDE HIS COSTUME!
BUT THEN IT WILL LOOK LIKE HE'S WEARING A HAIRY COSTUME--!
YEAH, WELL, MAYBE WE SHOULD JUST GIVE THE HERO A RADIOACTIVE LIVER WHICH LIGHTS UP IN THE PRESENCE OF DANGER!
I KNOW! WE'LL MAKE HIS MOLECULES JINGLE WHEN A VILLAIN APPROACHES!
STOLEN FROM KID COLT
BUT, SMILIN' STAN LEE-- WON'T THAT RIDICULOUS NOISE BETRAY THE HERO?
NO, JACK "KING" KIRBY-- THAT HYMN TO LAW AND ORDER WILL RATTLE THE VILLAIN!

Send your letters to: MARVEL AGE MAGAZINE, c/o Marvel Comics Group, 387 Park Avenue South, New York, NY 10016.

Attention, correspondents: All letters to be considered for publication must include your complete name and address, though we will gladly withhold that info on request!

This month's stunningly succinct letter column title comes to us from the sunny shores of Denmark and the pen of Martin Lund. Thanks, Martin!

Dear Marvel,

I noticed that you made a spelling error in MARVEL AGE #132. In the "Mutant Sack Attack!" article, you spelled the name of the San Diego Chargers incorrectly. It is not spelled Junior Beau; it is spelled Junior Seau. I wanted to point it out to you, unless you spelled it that way purposely.

I just started collecting comics. My favorite character is Cable and I am planning to subscribe to his comic book series. I am also interested in getting AVENGERS WEST COAST #s 100-102 and THOR #475, in which a main supporting character dies.

I have played the Marvel Role-Playing Game made by TSR. I am planning on getting the Advanced Marvel Role-Playing Game. My brother and his friend play it a lot and so do I. I enjoy playing the Role-Playing Game and reading the comics.

Matt Katila
1171 Dalton Dr.
Painesville, OH 44077

Thanks for the correction, Matt. We try to avoid getting anyone's name wrong. . .but especially when the guy weighs more than 200 pounds! We humbly apologize to Mister Seau and hope he never saw the article. Meanwhile, check out "Up Front" for news on upcoming plans for PRO-ACTION!

As far as Cable is concerned, well, we always aim to please. Hope you enjoyed this issue's cover features on Deadpool and the big man himself. (Actually, we kind of *had* to put Cable on the cover. After all, the guy weighs more than 200 pounds. . .)

Of course, no one has to force us into checking out our LETTER OF THE MONTH! Once again, we've dug through our sacks of mail, come up with a couple of letters that we think will be of particular interest to Marvelites everywhere, and printed them here in a place of honor.

Truthfully, though, this is one Letter of the Month section we'd rather not have written, since it deals with the loss of two of our heroes.

Dear Marvel,

I am grieved to have found out about Jack Kirby's death. So in this great man's honor, I ask you to please run a tribute to Jack Kirby.

Besides running his biography, please also print his best super hero and non-super hero stories.

Lee Simmons
(Address withheld by request)

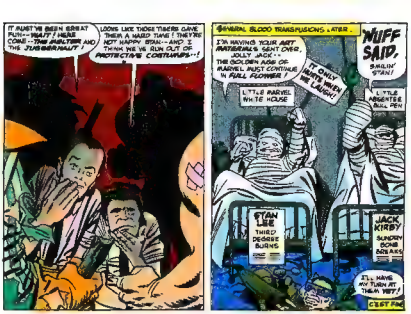
Dear Steve,

As much as I enjoy MARVEL AGE, recently you disappointed me greatly. Since you want to know these things, it's my duty to tell you why.

At Marvel, you have always spoken about respect for comic book people, even when they no longer work for your company. Also, you have always said that MARVEL AGE has a great respect for the past. Why, then, when one of the all-time great SPIDER-MAN illustrators died last year, was not one word mentioned about it (to my knowledge, anyway) in any Marvel publication?

Of course, I am referring to my fave in the 1970's, Ross Andru. He deserved better from a company he spent many years with. I had to hear about it in CBG and other places. Shame on you, Marvel!

David Hutchinson
600 S. First St. #215
Austin, TX 7870


IT AIN'T IN BED AS IT RUTH—WAIT! HERE COME THE MALTESE AND THE JUGGERNAUT!
LOOKS LIKE THOSE THINGS GAVE THEM A GOOD TIME! THEY'RE NOT HAVIN' FUN—AND I THINK WE'VE RUN OUT OF PROTECTIVE COSTUMES...!
GENERAL BLOOD TRANSFUSIONS...AFTER
MUFF SAID. SHALOM STAN!
I'M HAVING YOUR ART RETURNED TO YOU, JOLLY JACK!!
THE GOLDEN AGE OF MARVEL JUST CONTINUES IN FULL FLOWER!
IT ONLY HURTS WHEN I LAUGH!
LITTLE MARVEL WHITE HOUSE
LITTLE ARGENTEE HALL MEN
STAN LEE
THIRD DEGREE BURNS
JACK KIRBY
SUNDRY SOME SORE ARMS
IT'S HAVE MY TURN AT THEIR WIT!
C'EST FIN

Like you, Lee and David, we were deeply saddened by the loss of Jack and Ross. Not only did the comics industry lose a couple of giants, but the world lost some good people as well.

By now, the two of you (and everyone reading this column) have probably seen the tribute to Ross Andru that we ran in MARVEL AGE #137. Our recent PUNISHER ANNIVERSARY MAGAZINE was also dedicated to Ross, which is only fitting since he was not only one of the most prominent SPIDER-MAN artists of the '70's, but also the first artist to draw The Punisher.

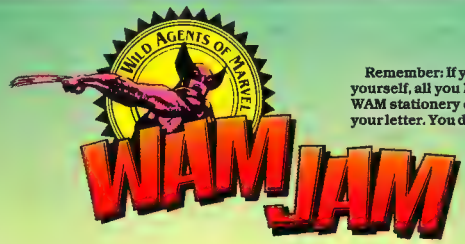
Jack Kirby, of course, was one of the building blocks on which Marvel was built. The creator or co-creator of Captain America, the Hulk, Thor, the original X-Men, the Silver Surfer, the Fantastic Four, and too many others to mention, Jack's impact on Marvel — and comics in general — is greater than we can measure. A full tribute to Jack appears elsewhere in this issue.

You can find samplings of Jack's classic Marvel work in many of our MARVEL MASTERWORKS volumes, Lee. Some of his earlier super hero stories of the '40's and '50's are presented in our hardcover CAPTAIN AMERICA and FIGHTING AMERICAN collections. And if you're interested in his non-super hero strips, you may want to check out the classic Lee/Kirby monster tales in MARVEL MONSTER MASTER WORKS and the BOYS' RANCH hardcover book featuring the famous Simon and Kirby western adventures.

Anyone interested in seeing some of Ross's finest work can take a look at the Spider-Man/Punisher MARVEL MILESTONE EDITION. Or you can get a taste of his more recent penciling in the Spidey graphic novel that he recently illustrated with long-time collaborator Mike Esposito.

Incidentally, David, bear in mind that this magazine (like all our comic books) is prepared several months in advance of publication. As a result, when something unexpected happens — like the death of a comics great — it takes a while for our tributes to see print.

Before we wrap things up for another month, let's take a minute to check in with another Wild Agent of Marvel in our monthly. . .



Remember: If you want to join in a future WAM Jam yourself, all you have to do is write to us on official WAM stationery or include your WAM I.D. number in your letter. You don't even need the secret handshake.

Dear MARVEL AGE,

WHAT IS THE DEAL WITH WAM? Has it gone the way of the M.M.M.S. and F.O.O.M.? Will the membership renewal check that I sent you on June 10, 1993 renew my membership when W.A.M. is reinstated? I am sure that all of your readers would like to know. I hope you do something soon as I have written before and I am running out of official WAM stationery.

Until there is a better reason. . .make mine Marvel!

Carl Reno
WAM Agent #615
(Address withheld by request)

Have no fear, Carl! Official WAM Guy Paul Curtis assures us that during WAM's renovation, no membership will expire. We've forwarded your letter along to Paul. By the time this sees print, you should have heard from him about the check you sent.

Paul also asked us to stress to all WAM members that even while the club is on official hiatus, you can still write to him (at the address atop this letter column) with any questions or comments. He'll be happy to get them and happy to reply.

And now, if you'll excuse us, we're going to go climb into bed and re-read some of our MARVEL MASTERWORKS books. At the time of this writing, it's only been a couple of weeks since Jack Kirby died, and we feel like visiting with the King for a while.

checklist

JUNE SPOTLIGHT

BEAVIS & BUTT-HEAD
GREATEST HITS TPB 12.95
All-new material highlights this 96-page anthology. Heh

INCREDIBLE HULK: FUTURE IMPERFECT TPB 12.95
Collecting the hit limited series by Peter David and George Perez

IRON MAN 2020 5.95
Written by Walt Simonson, art by Bob Wiacek and William Rosado

MARVELS #0 2.95
A prequel to the award-winning painted series.

MARVEL SWIMSUIT SPECIAL 4.50
Frolics on the Blue side of the moon.

NEW WARRIORS ASHCAN .75
A 16-page peek at Marvel's youngest heroes

THE PUNISHER MEETS ARCHIE: WHEN WORLDS COLLIDE 3.95
"Nuff said.

PUNISHER: A MAN NAMED FRANK 5.95
It's the 1800's and the Old-West has a new hero.

WHAT IF #64 2.00
48 pages asking, "What if Iron Man Sold Out?"

GUEST APPEARANCES

DAREDEVIL #331 Captain America	1.50
DOOM 2099 #20 The X-Man Bloodhawk	1.50
SILVER SURFER #95 Fantastic Four	1.50
SPIDER-MAN UNLIMITED #8 Thunderstrike	3.95
THOR #477 Thunderstrike	1.50
WOLVERINE #84 Alpha Flight	1.95

UP CLOSE

INCREDIBLE HULK #420 1.50
"Hundreds of letters poured on to my desk when INCREDIBLE HULK #388 hit . . . reacting to the fact that Jim Wilson, friend and former sidekick of the Hulk, announced to his friends that he was HIV-positive. With a story that is sure to elicit lots of response from readers, this month's issue offers a checkup on Jim Wilson. We've crafted a tale we hope will, at the very least, move readers, even if they hate us for it. But, as always, we're willing to take that chance with an issue we feel strongly about. I'm not going to tell you what happens—I think this is one issue that will definitely speak for itself." —*Group Editor Bobbie Chase*

IRON MAN 2020 3.95
"This is a project that has been in the works for about five years. The character was created by Barry Windsor-Smith in the MACHINE MAN 2020 series from a few years back. Walt Simonson and Bob Wiacek came up with a terrific take on the character of Arno Stark. . . . This is a major piece of work for Wiacek, best known as an inker, but the guy can really draw. The bottom line is that it's a great action/adventure story by two of the industry's top talents." —*Group Editor Nel Yomtov*

MARVELS #0 2.95
"After we finished the MARVELS limited series, we had enough extra pieces of art that were never used to fill an entire book. That's what this is, a behind-the-scenes peak at the making of MARVELS with a bunch of never-before-seen Alex Ross art. Some of it is the original paintings he did on his own which convinced the company to do the project in the first place. For me, it's really great to see a quality project gain the recognition it deserves. These guys put their hearts and souls into it and it shows." —*Editor Marcus McLaurin*

MARVEL AGE #139 1.25
"The secret's out, and this issue reveals the machinery behind the scenes at the Punisher/Batman team-up. This is the place for news on FANTASTIC FORCE, the X-Men toys, and the *Maximum Carnage* video game, too. We're out to drive the fans wild." —*Editor Steve Saffel*

FIRST WEEK

THE ADVENTURES OF CYCLOPS & PHOENIX #4 (of 4) 2.95
Scott and Jean face Nathan's evil clone.

ALICE COOPER: THE LAST TEMPTATION OF ALICE 4.95

ANNEX #1 1.75

BEAVIS & BUTT-HEAD GREATEST HITS TPB 12.95

CABLE #14 2.00
Can Cable defeat D'Spayre?

CAPTAIN AMERICA #430 1.50
Damon Dran the Indestructible Man.

CONAN SAGA #89 2.25
Death from above: the hellish Hawk Riders

DAREDEVIL #331 1.50

DARKHAWK #42 1.50
"Amulet Quest," the aftermath

FORCE WORKS #2 1.50
Ridnapped by aliens.

GROO THE WANDERER #115 2.25

GUARDIANS OF THE GALAXY ANNUAL #4 2.95

MARVEL COMICS PRESENTS #160 1.75
A tale of the Venom nemesis, Mace

NAMOR #53 1.50
"The Son of Namor" part 1

NEW WARRIORS ASHCAN .75

REN & STIMPY #21 1.95
Capt. Hock & Cadet Stimpy: a space oddity

SPIDER-MAN 2099 #22 1.50

SPIDER-MAN CLASSIC #17 1.25

UNCANNY X-MEN #315 1.50
Colossus wants out of the Acolytes.

WEB OF SPIDER-MAN #115 1.50
"Live and Let Die" part 3

SECOND WEEK

AMAZING SPIDER-MAN #392 1.50

BARBIE #44 1.50

BLACKWULF #3 1.50
Who will be the next to die?

CONAN CLASSIC #3 1.50
Barry Smith and The Grim Grey God

DEADPOOL #1 (of 4) 2.50

DOCTOR WHO #214 4.95
An intergalactic serial killer.

GHOST RIDER #52 1.95
Only GR can save Vengeance.

GUARDIANS OF THE GALAXY #51 1.50
Is Charlie-27 a mass-murderer?

INCREDIBLE HULK ANNUAL #20 2.95

MACHINE MAN 2020 2.00

MARVELS #0 2.95

NIGHT THRASHER #13 1.95
An all-new, all-different Night Thrasher?

NO ESCAPE #3 (of 3) 1.50
Concluding the adaptation

PUNISHER: A MAN NAMED FRANK 5.95

THE PUNISHER MEETS ARCHIE: WHEN WORLDS COLLIDE 3.95

PUNISHER WAR ZONE #30 1.95
"Conan With a Gun" concludes.

RAVAGE 2099 #21 1.50
The Beast battles Green Globe.

SECRET DEFENDERS #18 1.95
Archangel, Iceman and...Ant-Man?

SILVER SABLE #27 1.50
Half-human, half-tiger—meet Man-Eater

WAR MACHINE #5 1.50
In the sights of Deathtoll

WOLVERINE #84 1.95

X-FACTOR #105 1.50
Concluding the Sinister storyline

X-MEN ADVENTURES SEASON II #7 1.25
Bishop & Cable time-travel.

X-MEN: THE EARLY YEARS #4 1.50

THIRD WEEK

AVENGERS #377 1.50
Herc's lover meets his deceased wife!
BEAVIS & BUTT-HEAD #6 1.95
How to make your trousers cough
BRATS BIZARRE #4 (of 4) 2.50
Doomed, the brats return home.
BREAK THE CHAIN #1 6.99
CONAN THE ADVENTURER #3 1.50
Civil war with Conan in the middle.
CONEHEADS #3 (of 4) 1.75
The return home—to France.
COSMIC POWERS #6 (of 6) 2.50
DOOM 2099 #20 1.50
EXCALIBUR #80 1.95
The return of *Doug Ramsey*
GHOST RIDER 2099 #4 1.50
Ghostie faces the Warewolf.
G.I. JOE #151 1.25
Who is the ninja named Billy?
INCREDIBLE HULK #420 1.50
MARVEL AGE #139 1.25
MARVEL COMICS PRESENTS #161 1.75
Vengeance, Hawkeye, New Warriors and Mace.
MARVEL SWIMSUIT SPECIAL 4.50
MARVEL TALES #288 1.25
Vs. the Sinister Syndicate
MORBIUS #24 1.95
NFL PRO-ACTION #1 2.95
NOVA #8 1.95
Alone against the Shatterforce
PUNISHER #93 1.50
ROCKO'S MODERN LIFE #3 1.95
Rocko mauled at the mall
SABRETOOTH CLASSICS #4 1.50
Cat fight: Sabre vs. Black Cat.
SAVAGE SWORD OF CONAN #224 2.25
SPIDER-MAN #49 1.95
Demogoblin & Hobgoblin's final fate
SPIDER-MAN MAGAZINE #5 1.95
Spidey and X-Men
THOR ANNUAL #19 2.95
TRANSFORMERS: GENERATION 2 #10 1.75
Robotic apocalypse
WARLOCK AND THE INFINITY WATCH #31 1.95
The origin of Count Abyss
WHAT IF #64 2.00
X-MEN #35 1.50
The Marauders greet Scott & Jean home.
X-MEN 2099 #11 1.50
Xi'an turns traitor!

FOURTH WEEK

BARBIE FASHION #44 1.50
BLACK CAT #2 (of 4) 1.50
BLADE: THE VAMPIRE HUNTER #2 1.95
BLAZE #1 1.95
DOCTOR WHO CLASSIC COMICS #22 4.95
Ultra-rare Doc comic stripe
DR. STRANGE #68 1.95
Strange confronts Dr. Stevens.
FANTASTIC FOUR #391 1.50
GALACTIC GUARDIANS #2(of 4) 1.50
HELLSTORM #17 2.00
The return of Satana
INCREDIBLE HULK: FUTURE IMPERFECT TPB 12.95
IRON MAN #307 1.50
Iron Man enters cyberspace.
IRON MAN 2020 5.95
MARVEL MASTERPIECES II #2 (of 3) 2.95
Ghost Rider, Storm, and Rogue
NEW WARRIORS #50 2.00
NEW WARRIORS #50 2.95
Enhanced
NIGHTWATCH #5 1.50
OFFICIAL INDEX TO THE X-MEN #5 (of 5) 1.95
PUNISHER 2099 #19 1.50
An all-new Punisher 2099
PUNISHER WAR JOURNAL #69 1.95
PUNISHER WAR ZONE ANNUAL #2 2.95
SILVER SURFER #95 SPECTACULAR 1.50
SPIDER-MAN #215 1.50
SPIDER-MAN: THE ARACHNIS PROJECT 1.75
SPIDER-MAN: WEB OF DOOM 1.75
SPIDER-MAN UNLIMITED #6 3.95
THOR #477 1.50
THUNDERSTRIKE #11 1.50
Eric investigates a high school gun ring.
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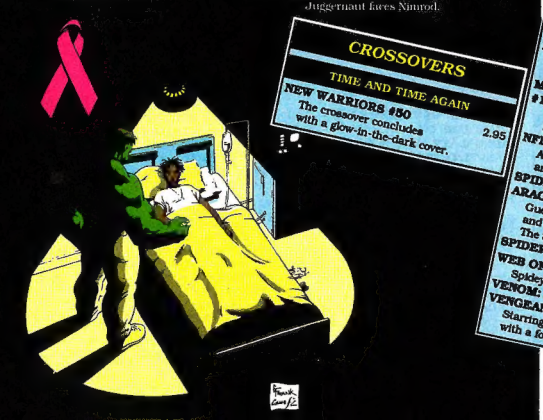
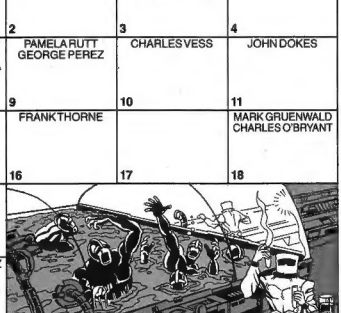


JUNE

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
CLASSIC CLASH # 6 **CAP AND FURY VS. A.I.M.** TALES OF SUSPENSE #79			1	HAPPY BIRTHDAY CATHY FORSMAN	JOE RUBINSTEIN ELI MALDONADO DAN GONZALEZ	4
JAMES GARDNER ANDREW DALY 5	GERARD CALABRESE 6	LARRY HAMA 7	MICHAEL HIGGINS RITA SMOLINSKI BERNADETTE AYALA 8	PAMELA RUTT GEORGE PEREZ 9	CHARLES VESS 10	JOHN DOKES 11
DARLENE WALKER 12		14 **FLAG DAY**	DON McGREGOR SPENCER LAMM 15	FRANK THORNE 16	17	MARK GRUENWALD CHARLES O'BRYANT 18
DAN BUCKLEY 19 **FATHER'S DAY**		21	ARMANDO GIL 22			
TOM DeFALCO LAURIE STECKY TYRON ROWLEY 26	STEVE BUNCHE 27	28	FERNANDO MENDEZ LAURA BLECKER LISA LEATHERMAN 29			

MARVEL
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